man Walt. (File under this)
Fowlers.
TRANSFERRED
INFORMATION FILE
FEB 2 '26

ART

The MENTOR

THIRTY-FIVE CENTS A COPY

SEPTEMBER 1923

ILLINOIS STATE LIBRARY
GENERAL LIBRARY DIVISION
SPRINGFIELD, ILLINOIS

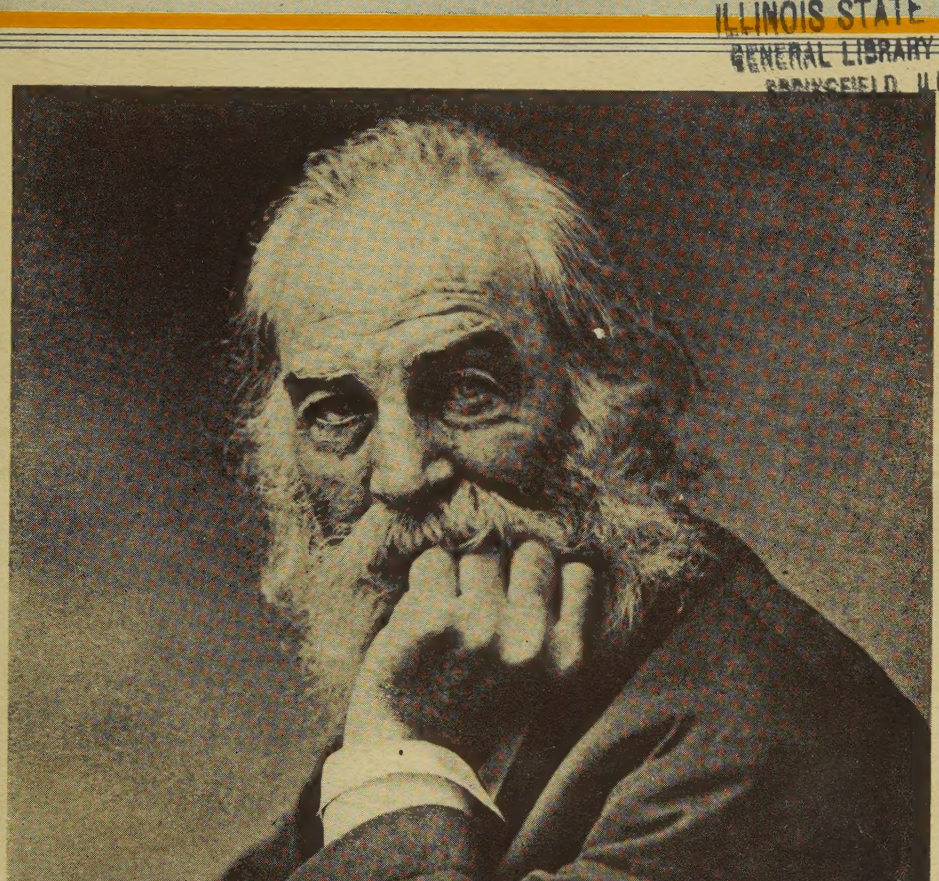


Photo by Frank Pearsall

WHITMAN AT THE AGE OF FIFTY-TWO

Courtesy of Alfred F. Goldsmith

WALT WHITMAN—POET OF DEMOCRACY

REAL PLACES IN FICTION PICTURED

FURNITURE OF DISTINCTION AT THE PRICE OF THE COMMONPLACE

SAW KILL FURNITURE

of W. & J. Sloane

Good furniture differs from many of the other utilities and adornments which man uses to make his home, in that it is, or should be, bought for life. The owners may change houses but their furniture goes with them. It is the environment they choose for themselves; it is everything most essential except their roof. In harmony with the need, good furniture should be honest as well as beautiful. It should be made for life and for lives afterward. It should satisfy the eye, because of its enduring excellence of style which change of fashion cannot affect, and stand the test of experience. And good furniture deserves a good name.

THE SAW KILL FURNITURE OF W. & J. SLOANE IS MADE BY SKILLED CRAFTSMEN IN THE FACTORY ON SEVENTY-SECOND STREET, NEW YORK, NEAR THE MOUTH OF THE OLD SAW KILL, a stream whose once romantic banks bore memories of Governor Andros, Captain Kidd and Queen Anne, of the Lawrences, the Rikers, the Schermerhorns, the Buchanans, the Livingstons, names that suggest the picturesqueness and the dignity of old New York.

Good oak grew there, stout planks were sawed, cotton was woven and leather made. The double tradition of good workmanship and historical association which good furniture requires, inheres in the name Saw Kill.

The modern furniture is worthy of the old name. It has dignity, excellence, and the durable beauty which comes from a well-studied tradition. At a moderate price it provides the sound art and practical utility which have distinguished the best furniture in every good period. It is made for more than one generation.

Fifth Ave. & 47th St. New York City

W. & J. SLOANE SAW-KILL FURNITURE

San Francisco, Cal. and Washington, D.C.

THE MENTOR, published monthly, on the first of the month, by The Crowell Publishing Company at Springfield, Ohio, U. S. A. Subscription, $4.00 a year in the United States and Canada; foreign postage, 50 cents extra. Single copies, 35 cents. Subscribers are notified that change of address must reach us five weeks in advance of the next day of issue. September, 1923, Serial No. 247. Entered as second-class matter at the post office at Springfield, Ohio, under the act of March 3, 1879.

7 Day
Date Due

FOUR-MINUTE ESSAYS, by DR. FRANK CRANE

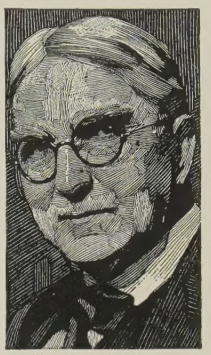
THE MAN WITH A MILLION FRIENDS

Dr. Frank Crane was not known outside of a small circle of friends ten years ago when he began writing for one daily newspaper.

To-day 50 of the great metropolitan papers publish his daily messages which are read by millions of men and women who are doing the world's work.

In a decade he has won a million friends through his helpful philosophy. Here are 400 of his Four-Minute Essays—his masterpieces—selected by Dr. Crane himself. Ten beautiful volumes, each small enough to be carried in your pocket and read on the train or in the car—in any place and at any time when you have four minutes to spare.

These are the cream of Dr. Crane's inspirational Essays of courage, good cheer and friendliness which will help you find joy in the commonplace things of life and open for you the doors to the great minds of all times.



Dr. Frank Crane

Semi-Flexible
Leather, handsomely
embossed and modeled in colors,
gold tops—Each book 5⅜ x 3⅞ x ⅝ in.

A FEW TITLES

Dad
Joy of Work
Our Enemies
Efficiency
To France
The Fat Man
Brains
The Only Way
Self-Cure
Vision
Money Makers
Socrates
A Dull Day
Fool's Gold
Human Flies
Yeast of '76
You
Ideal Woman
Second Wind
Salesmanship
Elbert Hubbard
Hunting a Job
Friend Bed
If I Were God
The Musical City
The Unconquerable
and 374 more

FREE If You Act Now 15 Volumes of SHAKESPEARE Genuine Flexible Leather

To introduce this new edition of the Four-Minute Essays we will present to each purchaser, free, a 15-volume set of Shakespeare bound in full leather, embossed in gold, round corners, in an assortment of colors: brown, red, blue and gray. Our option on the Shakespeare is very limited so that orders must be placed immediately to take advantage of this special introductory offer.

SHIPPED ON APPROVAL. SEND NO MONEY

We ship the Essays on 10 days' approval, charges paid. If you keep them you send us $1 in 10 days and make 7 monthly payments of $2 each, $15 in all. Please mail coupon to-day that you may be early enough to get both sets of books for the price of the Essays alone.

CURRENT OPINION, NEW YORK CITY

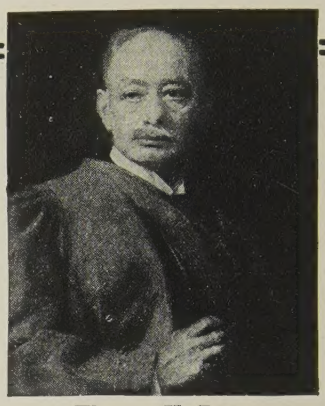
Current Opinion, 48 & 50 West 47th St., New York

Please send me prepaid Dr. Crane's Four-Minute Essays, 10 vols., leather binding. I will either return the books in 10 days or send you $1 as first payment and $2 a month for 7 months. If I keep the Essays you are to send me 15 vols. of Shakespeare without additional charge.

Name.....

Address..... M-9-23

Four ex-prime ministers of England, after reading this book, requested that a statue be erected in Westminster Abbey in honor of this great American



WALTER H. PAGE

"The greatest American Ambassador to Great Britain since Charles Francis Adams."

THEODORE ROOSEVELT

"Some day I hope that Walter Page's letters will be published. They are the best letters I have ever read."

WOODROW WILSON

"I have never read anything that can compare with them. They are destined to become classics."

Col. E. M. HOUSE

FOUR ex-prime ministers of England —Lloyd-George, Asquith, Bonar Law and Balfour—after reading "The Life and Letters of Walter Hines Page," united in requesting that a statue of this great man be placed in Westminster Abbey, beside Shakespeare, Milton, Tennyson and other immortals of English literature. The only other American that has ever been so signally honored for his literary attainments was James Russell Lowell.

It is significant that this tribute to Mr. Page resulted as these Premiers themselves openly stated—only *after* they had read his wonderful letters. They are a remarkable revelation of character and genius. Not only in England, but equally in America, they have inspired the deepest enthusiasm among discriminating lovers of literature.

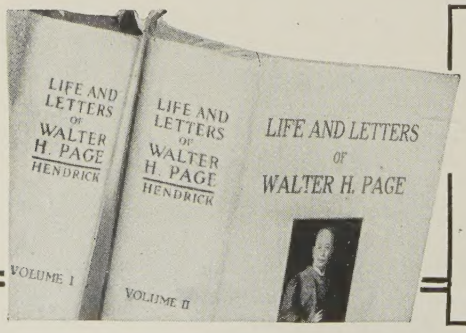
The keynote of the comment that has appeared about this great book was expressed by the Chicago Daily News when it said: "Once in a long while a book comes of such magnitude that one wants to herald it with a blare of trumpets—to shout from the housetops news about it." And Joe St. Loe Strachey, one of England's foremost critics, said that a statue in the Abbey was not enough; that a monument in the business streets of London would not be sufficient recognition.

Page's letters were written without thought of publication, without thought of future fame. That is perhaps why they are so fascinating. Not only do they throw an inner light upon the most critical period in the world's history, but they are written with all the freshness, all the piquancy, all the vivacity, of a Pepys.

Rarely, if ever, has a book of letters made such a profound impression. In less than three months, over 50,000 copies were distributed. In order to make this great work available to everyone, the publishers have decided to offer it upon easy terms of payment. It is also available at book-stores for $10 cash.

Send for this great work; examine it, at our expense; begin to read it; if you do not agree with the greatest authorities that it is a masterpiece that *must* be permanently in your library, send it back within seven days and your order will be canceled.

Doubleday, Page & Co.
Dept. P-159
Garden City New York



Doubleday, Page & Co.
Dept. P-159, Garden City, N. Y.

Gentlemen: You may send me for examination "The Life and Letters of Walter Hines Page" in two volumes in 858 pages with index, bound in blue buckram, gold tops, gravure frontispiece, and 24 halftone illustrations. I agree to return the books to you within 7 days, or if I decide to retain them to send you $2.00 within seven days and $2.00 a month for only four months.

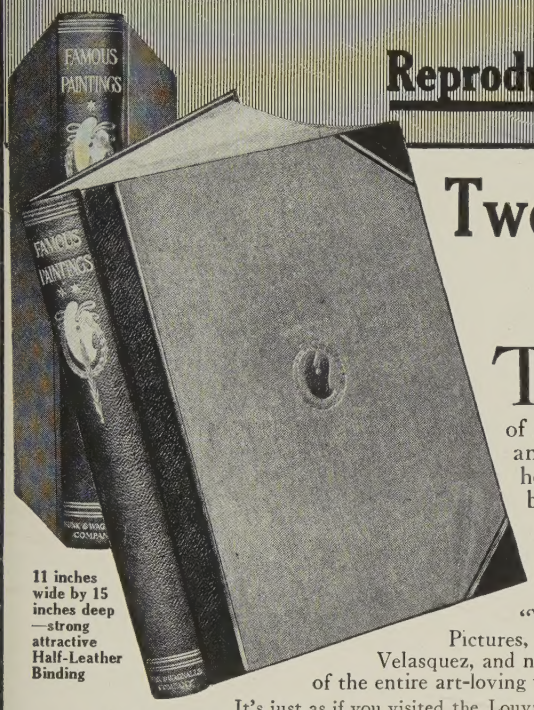
Name.....

Address.....

City.....State.....

FAMOUS PAINTINGS

Reproduced in Beautiful Colors



11 inches wide by 15 inches deep —strong attractive Half-Leather Binding

Two Large, Handsome Volumes

THIS magnificent work contains actual color reproductions of the world-famous "Old Masters" which thousands upon thousands of Americans yearly travel all over Europe to see and study. You no longer need leave your own home to see these famous masterpieces. We bring them to you to your very door.

As owner of these splendid volumes you will possess in actual colors beautiful reproductions of the Mona Lisa—the most famous picture in the world; Millet's "Angelus," Rubens' "Judgment of Paris," Titian's "Venus and Adonis," Turner's wonderful Marine Pictures, the famous portrait of King Philip of Spain by Velasquez, and nearly 100 others almost equally famous—the choice of the entire art-loving world.

It's just as if you visited the Louvre and Luxembourg Galleries in Paris, the National, Tate and Guildhall in London; the Wallace Collection and many others. Yet you don't even have to stir from your chair. And instead of seeing the pictures once and then hurriedly, as you do in visiting the galleries, you can have them to own and live with year in and year out.

Over Five Million Dollars' Worth of Paintings

The paintings in this great collection are those that are talked of and discussed by intellectual people everywhere—paintings with which every well-educated person should be familiar. They represent canvases valued at more than Five Million Dollars.

Some of the Painters in this Work

Archer
Bompard
Botticelli
Bouveret
Brett
Brown
Cazin
Chaplin
Clark
Constable
Corot
Correggio
Crome
Da Vinci
Detaille
Duverger
Fragonard
Furse
Gainsborough
Gore
Greuze
Guthrie
Hals
Henner
Holbein
Holiday
Hook
Hunt
Israels
Landseer
Latour
Le Brun
Legros
Leighton
Lawrence
Lucas
Mauve
Meissonier
Millet
Morland
Murillo
Peacock
Rembrandt
Reni
Reynolds
Riviere
Romney
Rossetti
Rubens
Sadler
Sargent
Stanley
Steen
Stone
Swan
Titian
Troyon
Tuke
Turner
Velasquez
Walker
Waller
Watts
Webster
Whistler
Zorn

A Real Library of Art

"Famous Paintings" is more than a mere collection of pictures. It is published in co-operation with Cassell & Company, the famous London publishers. The paintings are reproduced on a specially prepared canvas paper which perfectly conveys the color values of the original. Each one is mounted on heavy white art board, which can easily be detached for framing, and the whole is handsomely bound in two large volumes—11 x 15 inches, in half leather, beautifully embossed and decorated in gold. The introduction is by G. K. Chesterton. Each picture is accompanied by a lucid explanation of the motif of the painting itself and a brief sketch of the life of the artist.

You not only become thoroughly acquainted with the character of each man's work, but you learn the chief points about the artist's life and habits, so that you'll be able to talk about them with authority. It is a comprehensive reference library ever at your elbow. You'll be proud to possess such beautiful volumes, and proud to show them to your friends.

Sent on Approval

The two splendid volumes of "Famous Paintings" will be shipped to you on approval. Merely enclose $2.00 with the coupon. Your set will be forwarded, all charges prepaid, at once. Examine it at your leisure in your own home. Then if you feel you can afford **not** to own this great work, send it back within five days and your money will be instantly refunded without question or red tape; otherwise pay $2.00 monthly until $25.00—the price of the set—is paid. If you wish to pay cash, send only $24.00. Our present supply of these sets is limited and to insure your receiving your set you must act promptly.

EXAMINATION COUPON
Sign and Mail To-day

FUNK & WAGNALLS COMPANY,
354-360 Fourth Avenue, New York, N. Y.

Men. 9-23

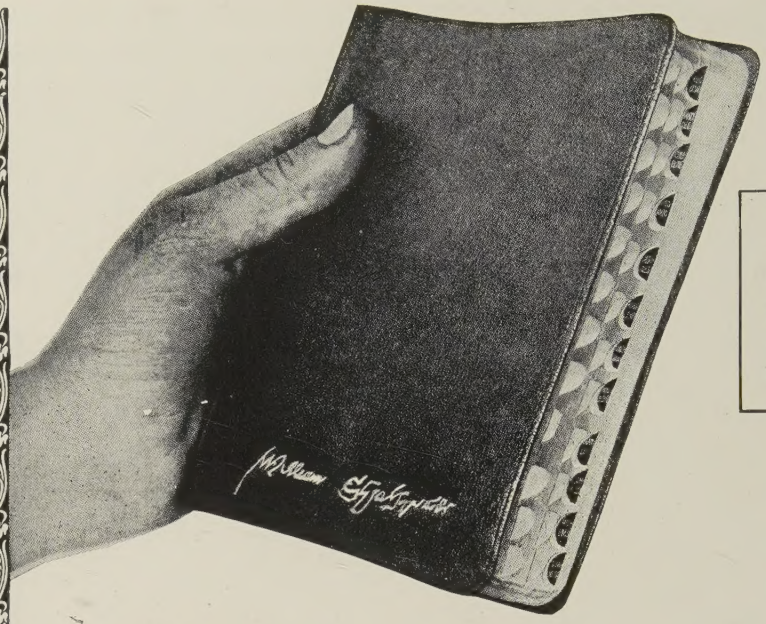
Send me, on approval, carriage charges paid, the two volumes of **Famous Paintings**. I enclose $2.00. If satisfactory, I will retain the work and send you $2.00 per month thereafter until * $25.00 in all have been paid, completing the purchase. If I do not want the books, I will return them within five days at your expense, you will refund the money I have paid, and I will owe you nothing.

NAME.....

ADDRESS.....

CITY.....STATE.....

* If you prefer to pay in cash, send only $24.00.



In this single, beautifully printed and bound volume, on India paper, are the **complete** works of Shakespeare—the plays, poems and sonnets. There is also a Biographical Introduction, an essay on Bacon and Shakespeare by Sir Henry Irving, a glossary and an index to characters.

"If we could only bring this book to America!"

HERE is an actual photograph of a Glasgow printer's masterpiece; a single beautiful volume containing *all* the works of Shakespeare—everything he ever wrote!

Just one copy of this wonderful book came into our hands. Every one who saw it wanted a copy. It was a miracle of the printer's art.

"If we could only bring this book to America," we said, "a hundred thousand copies would be sold overnight."

But a hundred thousand copies are not available. At Collins' Clear-Type Press, in Glasgow, we found a few thousand unbound books. We rushed them aboard a fast liner, bound them in genuine flexible grain leather, and now offer them to the first few readers of *The Mentor* who send for them.

Tear off this coupon now, while you think of it. It may be months before we can get another supply, if we ever can. The limited edition de luxe of less than 5,000 copies—many of which have been already applied for by our associates and friends—will be swept off our shelves so quickly that you must order at once.

The combination of India paper (1312 clearly printed pages in one volume), Scotch presswork, Collier binding, and sale by mail direct to you, makes this opportunity unique. But you must act quickly. Send no money; this coupon brings the book by mail insured.

P. F. COLLIER & SON COMPANY

Publishers of Good Books since 1875

P. F. COLLIER & SON COMPANY,
416 West Thirteenth Street, New York City

Send me for free examination, charges prepaid, one copy of your limited edition de luxe of Shakespeare's works, **complete in one volume.**

[ ] When the book is delivered, I will deposit $1.50 with the postman, and send you $1.00 each month until the full price of $6.50 has been paid.

OR

[ ] I will deposit $5.50 with the postman, which will be credited as payment in full if I retain the book.

(Mark X in square to indicate plan of payment you prefer. Your deposit will be refunded at once if the Shakespeare does not exceed your expectations.)

Name.....

Street and Number.....

City.....State.....

2126-SHA M

Miracle Men of Science

Their Amazing Achievements Told At Last In One Absorbing Story

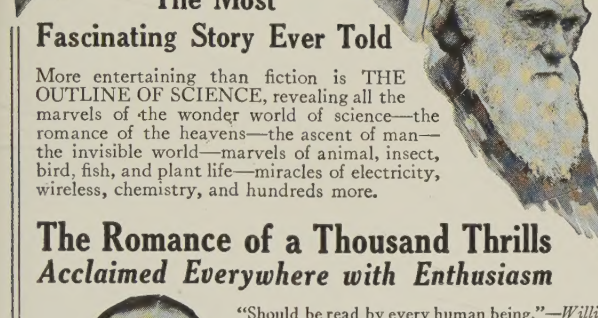
For centuries men of genius have been making wonderful discoveries, have been disclosing the amazing secrets of nature, have been getting her great forces under control. Their achievements have changed our world and transformed our daily lives. The record of their triumphs forms a thrilling romance—a romance which has now been told, for the first time, in one simple flowing story. So that you may know about this epoch-making work we offer

A Striking Booklet

With Over 30 Fascinating Pictures

FREE to You

This profusely illustrated little book, with three plates in full color and over thirty half-tone illustrations of unusual interest, tells how Professor Thomson and his associates have described in the four magnificent volumes of *The Outline of Science* all scientific achievement from the beginning of time. This fascinating book is yours free—send the coupon below, no obligation and no expense.



The Most Fascinating Story Ever Told

More entertaining than fiction is THE OUTLINE OF SCIENCE, revealing all the marvels of the wonder world of science—the romance of the heavens—the ascent of man—the invisible world—marvels of animal, insect, bird, fish, and plant life—miracles of electricity, wireless, chemistry, and hundreds more.

The Romance of a Thousand Thrills

Acclaimed Everywhere with Enthusiasm

"Should be read by every human being."—*William Beebe, famous scientist.* "More interesting to read than any romance."—*N. Y. Globe.* "A tensely absorbing narrative."—*Providence Journal.* Hundreds of other authorities are unanimous in its praise.

Send Now For Your Copy of This Free Book

It costs you nothing and obligates you in no way whatever. It tells a remarkable story that will interest you tremendously. Its many illustrations, taken from *The Outline of Science*, are of unusual value in themselves. And then you want to know more about the great work which has been hailed as the most important publishing achievement in years. Simply sign and send us the attached coupon and your copy of this unusual booklet will be mailed immediately.

G. P. PUTNAM'S SONS, Dept. 165, 2 West 45th St., NEW YORK

The Coupon Brings It

G. P. Putnam's Sons
Dept. 165, 2 West 45th St., New York

Send me by mail, without cost or obligation of any kind on my part, the free booklet with three color plates and over thirty half-tone illustrations, describing *The Outline of Science*.

Name .....

Street and No. .....

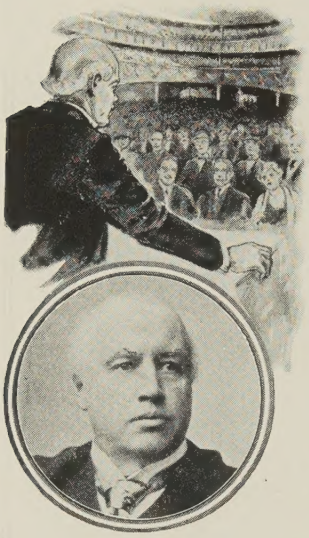
City and State .....

Occupation .....

"The Most Brilliant Speaker of the English Language in any Land on the Globe"

Rev. Henry Ward Beecher

An Evening Chat With the Greatest Orator America Has Ever Known Will Reveal to You How Easily You Can Acquire a Masterly, Persuasive and Convincing Manner of Speaking English—the Power of holding interest and making others see things your way.



The first ten minutes spent with Col. Robert G. Ingersoll have convinced thousands how amazingly easy it is to acquire a poised, well-styled way of talking and an eloquent, polished flow of words. With the magic power of language—the fascinating power that swayed and thrilled millions—Col. Ingersoll lays bare for you the secret of persuasive, forceful and original speech—the secret of making your talk sparkle with wit, force and logic.

Can you persuade people to do what you want them to do? Do you have difficulty in finding the right word at the right time? Are your sentences well rounded or are they awkward? Do you know the secret of having your speech burn with feeling, flame with conviction?

This great Master of Eloquence reveals to you how the magic power of thrilling with words is nothing more or less than a simple "knack" which is easily acquired. With the power of words, of eloquence, of force, of conviction, or persuasion, at your command, nothing is impossible for you—there is no position, either socially or commercially, that is beyond your reach. Can you afford to be without the works of this great Master?

Colonel Ingersoll needs no introduction. You have heard of him as the friend of U. S. Presidents, of great statesmen, of great writers. Henry Ward Beecher said of Ingersoll: "He is the most brilliant speaker of the English tongue of all men on this globe."

And to-day his power, his wizardry of speech, as reproduced for you in the printed page, is the greatest, most potent factor in American letters.

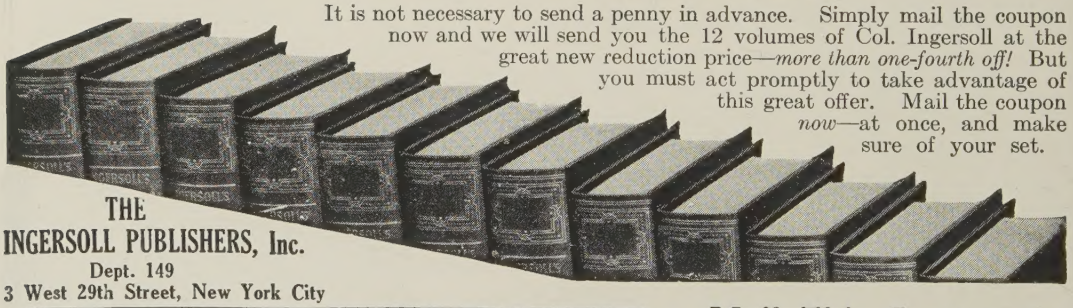
The gift of speaking and teaching made Ingersoll a man to stand out among millions of men. Men like James G. Blaine, President Garfield, President Hayes, President Grant, President Harrison, loved him and admired him for his ability, for his sincerity, for his greatness as a man. Mark Twain, Henry W. Longfellow, Edwin Booth, General Sheridan, Senator Conkling, John Hay, Vice-President Fairbanks and countless others of equal fame, publicly spoke of Ingersoll as one of the greatest Americans that ever lived.

NOW!—A Great New Edition— Col. Robt. G. Ingersoll

And now a great new edition of Colonel Ingersoll's writings is ready. These twelve handsomely bound volumes, with gold tops, gold leaf cover decorations and silk head and foot bands, will be sent to you for your free examination. It is not necessary to send money in advance. Examine them, and if you decide the books are all we say they are, pay for them in very easy monthly installments.

Send No Money

It is not necessary to send a penny in advance. Simply mail the coupon now and we will send you the 12 volumes of Col. Ingersoll at the great new reduction price—*more than one-fourth off!* But you must act promptly to take advantage of this great offer. Mail the coupon *now*—at once, and make sure of your set.



THE
INGERSOLL PUBLISHERS, Inc.
Dept. 149
3 West 29th Street, New York City

PRICE *Cut $8.50*

The complete works of Colonel Ingersoll have always sold for $37.00. But now, with the appearance of this new and great edition, guaranteed to have the same beautiful bindings, and to be the same books as the $37.00 set—you can obtain Ingersoll's complete works for the amazingly low price of $28.50. This is an unprecedented offer—*more than one-fourth off*—but you must act quickly to take advantage of it. The edition—because of this new low price—will soon be exhausted. So you better make sure of your set while the volumes last. This offer will never be repeated—get your set now.

Mail This Coupon *for* FREE Examination

THE INGERSOLL PUBLISHERS, Inc.,
Dept. 149, 3 West 29th St.,
New York City, New York.

Gentlemen: Send me, all charges prepaid, the new 12-volume edition of Ingersoll's works. I am examining them at no cost whatever, but, if I elect to keep them, I will pay $1.50 after five days and $3.00 a month for 9 months. If the books are not all you say they are, I have the privilege of returning them within the five days.

Name.....

Address.....

City.....

"I never saw a man who looked
With such a wistful eye
Upon that little tent of blue
That prisoners call the sky."
—*The Ballad of Reading Gaol.*

"I fear I am dying as I lived~beyond my means,"

said Oscar Wilde

IT WAS his last *bon mot* before he passed away. Even at that solemn moment, and after the black tragedy that had darkened his later years, Wilde's irrepressible wit still found expression.

Never was there a more sensational career than his. The whole world had acclaimed his genius. His epigrams were quoted in the newspapers of two continents. Crowds surged to see his plays—three of them running in one night in London. Fashionable society bid eagerly for his brilliant presence.

And from the heyday of this glory—suddenly, disaster. Thrown into a felon's cell, with mobs sneering and laughing at him!

Wilde's case is parallel with that of Poe, de Maupassant, Rousseau, Coleridge, De Quincey, and many other great masters who lived within the shadows, but whose work is immortal. Since his death, there has been an unceasing and ever-increasing demand for his complete works. Recognition cannot be denied the genius that gave to the world such an unforgettable work as *De Profundis,* or the haunting *Ballad of Reading Gaol,* which critics acclaim as the greatest ballad in the English language; or the *Picture of Dorian Gray,* which has been translated into seventeen languages; or *The Happy Prince and Other Fairy Tales,* some of the tenderest fairy tales written in all ages.

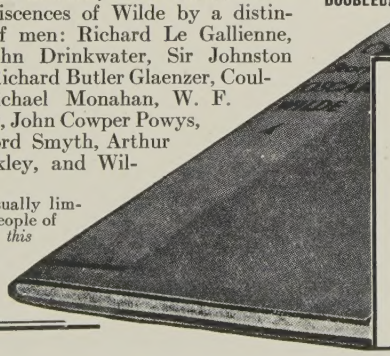
FREE~"The Story of Oscar Wilde"

A new insight into Wilde's astonishing career, his personality and his amazing genius is presented in a fascinating brochure entitled "The Story of Oscar Wilde." This booklet has been prepared in connection with the publication of a new and unusual edition of Oscar Wilde's works. In this, a genuine de luxe inscribed Patron's Edition, are contained introductions and reminiscences of Wilde by a distinguished company of men: Richard Le Gallienne, Padraic Colum, John Drinkwater, Sir Johnston Forbes-Robertson, Richard Butler Glaenzer, Coulson Kernahan, Michael Monahan, W. F. Morse, Walter Pater, John Cowper Powys, Edgar Saltus, Clifford Smyth, Arthur Symons, A. B. Walkley, and William Butler Yeats.

Such an edition is usually limited to a few hundred people of wealth, *but the price of this beautiful Patron's Edition of Oscar Wilde will be no greater than that of any standard set.* Moreover, the name of each patron will be inscribed on the title page of the first volume of his set, in the usual manner of Inscription Editions.

Details of this unique edition are contained in the brochure "The Story of Oscar Wilde," which in itself is intensely interesting even though you may have no thought of becoming identified with the Patron's Edition. The coupon or a letter will bring you this little book entirely without cost or obligation. It is well worth sending for now.

DOUBLEDAY, PAGE & COMPANY, Dept. W-159, Garden City, New York



Doubleday, Page & Co., Dept. W-159
Garden City, N. Y.

Please send, free and postpaid, the little brochure, "The Story of Oscar Wilde," and the terms of your new Patron's Edition. It is understood that this request involves me in no obligation whatsoever.

Name.....

Address.....

City.....State.....

Individuality and Distinction in Home Decoration

Works of beauty and permanence—heirlooms a century from now. A lamp designed by the Muller-Popoff group, and owned by the "D.A.L."

Pay Carrier $3.85 [INITIAL DEPOSIT] on approval. Total Price $19.85

Height, about 5 feet; finish, rich Statuary Bronze. Base and cap are cast in solid Medallium. The upper shaft is seamless brass. Shade is parchment, brass bound, with top and bottom bands in deep red, design in black, and background in brown with delicate over tones of green, yellow and red. The color scheme harmonizes everywhere.

Inside the shade the reflecting surface is of a delicate old rose diffusing a warm and mellow glow.

Two pivots, at shaft and shade enable light to be placed at any angle. Fifteen feet of cord, with two-piece sectional socket.

The lamp is complete, ready for the bulb to be put into it. Weight packed is about 22 pounds.

The regular price was originally fixed at $36, but the introductory price, and to members of the Decorative Arts League was temporarily made $19.85 (which may have to be discontinued).

The price has not been advanced yet. You can have one of the Muller-Popoff Greek-Pompeian lamps—(if you act at once)—at exactly the price paid by members of the Decorative Arts League. And you can become a member without cost or obligation.

Read the Coupon

The Decorative Arts League has taken the ancient system—by which patrons of arts joined in little groups and subscribed for replicas of any beautiful design that pleased them, even while the design was still in the hands of the artist—and has vitalized that system by the employment of all modern resources in getting quickly into touch with its members.

A work of art such as the Greek-Pompeian lamp, if only one lamp like it had been made, might have cost rather more than Three Thousand dollars. The League can produce it for about 1-150th of that price, because its membership is so widespread, and because those who wish to subscribe for identical replicas of it can be reached so quickly.

Three decorative experts of exceptional ability collaborated in the design of this lamp: Olga Popoff Muller, a sculptress of international reputation; Andrew P. Popoff, painter, student of the Beaux Arts; and John Muller, architect of many buildings noted for their distinction and beauty. The result is a design of dignity, richness and grace which at once distinguishes it unmistakably from the ordinary commercial products of "factory designing departments."

We Send it Gladly for Examination

We will ship the Greek-Pompeian Floor Lamp, the Muller-Popoff design, to try out in your own home. We lend it for inspection and comparison for the judgment of yourself, your family, and those of your friends whose opinions in matters of beauty and art have weight. When the carrier delivers it to you, hand him the small charge for postage, and $3.85 (which is the deposit, and is returnable).

Then compare. Visit the art importers, the decorators, the jewelers, the large stores, and the commercial electric showrooms. See if you can find any lamp that even approaches it in beauty and artistic perfection—even at twice or five times the price at which this beautiful lamp can be yours (if you act promptly).

Search Thoroughly—That is Why the Lamp is Sent to You

We do no "selling" in the ordinary commercial sense. The lamp must sell itself to you—on your own judgment and comparison. If it does not . . . send it back any time within five days. (That is all the "selling" that the Decorative Arts League relies on—all that it has ever needed for any of its productions.) We will return your deposit at once, and in full; and you will be under no further obligations whatever.

For the convenience of our members we have established a gallery at 505 Fifth Avenue, Room 602, where this lamp and various other art objects are on view.

Decorative Arts League
(Co-operative)
505 Fifth Avenue, New York City

DECORATIVE ARTS LEAGUE (Co-operative)
505 Fifth Avenue, New York City

Please send me the Greek-Pompeian Floor Lamp and I will pay the carrier $3.85 (an initial deposit) when delivered, plus the transportation charges. If not satisfactory I can return the lamp within five days of receipt, and you are to refund my deposit in full. If I do not return it in that time I agree to purchase it at the special introductory price of $19.85 and will send $1 monthly from date for four months, the lamp remaining your property until fully paid for.

Please enter my name as a Corresponding Member of the Decorative Arts League, it being distinctly understood that such membership is to cost me nothing, either now or later, and is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration.

If you want information on our other special productions check here. ☐

Signed .....

Address .....

City ..... State .....

Cannot be sent on approval outside Continental U. S. A.

MEN. 1

INFORMATION FILE

LINOIS STATE LIBRARY
ENERAL LIBRARY DIVISION
SPRINGFIELD, ILLINOIS.

WALT WHITMAN

THE POET OF DEMOCRACY

BY CLEVELAND RODGERS

From a bronze plaque by R. Tait McKenzie

THE day was when men tried to ignore Whitman. Emerson saw him aright and hailed him as a seer, but many called him a "ruffian rhymester." He shocked the literary sensibilities of his time—and the flutter of the proprieties persisted for years. To-day he stands among the representative poets of America. He sang, without reserve, the Song of the Natural Man, and he celebrated the Spirit of Democracy in trumpet tones. Toward the whole world he sounded his salute. He waved a signal torch to all mankind. His torch is now held high by many hands.

From a photograph taken for The M

A SHRINE OF SHRINES FOR WHITMAN LOVERS
THE HOUSE OF HIS BIRTH. WEST HILLS, LONG ISLAND

"On the broad and beautiful farmlands" of his fathers, at West Hills, near Huntington, Long Island, Walt Whitman was born a century and four years ago. His father, a wood-cutter and carpenter, brought the buxom daughter of a Dutch-American neighbor as a bride to this comfortable clapboarded farmhouse in 1816. Near by is the original Whitman homestead, settled in 1660 by a New England ancestor. Not many miles away rolls the sea, whose "mystic surf beat" always had power to soothe and inspire Whitman, man and poet. When he was four years old the family moved to Brooklyn, but he often returned to his childhood haunt, and visited at his grandfather's home. Especially he loved to wander in the shade of the black-walnut grove that crowned High Hill

THE MENTOR

Vol. 11. No. 8 ✣ SEPTEMBER, 1923 ✣ Serial No. 247

WALT WHITMAN POET OF DEMOCRACY

BY CLEVELAND RODGERS

ASSOCIATE EDITOR OF THE "BROOKLYN EAGLE;" AUTHOR OF "WALT WHITMAN'S LIFE AND WORK"

Walt Whitman's admonition to Horace Traubel, "Do not attempt to explain me; I cannot explain myself," has been generally ignored. Yet Whitman remains a mystery. No other great American poet is so lacking in popular appreciation, and there is no other great American poet about whom so much buncombe has been written. Some misguided enthusiasts have praised the very faults of the poet, while other writers have misinterpreted Whitman as many commentators have Shakespeare, by reading into his text much that Whitman never intended and probably would have scorned. He has suffered both from admirers and from those that despised him. While he lived he was simultaneously worshiped and reviled. He was called genius and imbecile, prophet and charlatan; his work was extolled as an inspired revelation and as strenuously denounced as inane drivel—or worse.

Whitman called himself the "Poet of Democracy." His message was for the masses of the people. It has not yet been delivered to them. Professorial dissectors have mulled over it in their studies; wild-eyed radicals have seized upon parts of it and tried to make it serve their anarchistic purposes; the half-baked intelligentsia and free-verse poets have used the Whitman trademark on spurious goods; immature, prurient minds sometimes dip into "Children of Adam;" beyond that Walt Whitman is hardly more than a name.

Surely it is time for this to end! Whitman should be rescued from the cliques and coteries and given his rightful place in American literature. His message should be handed on to the multitudes for whom it was written. This is all the more urgent since the message has more force to-day than ever before. In fact, the real America, the real world democracy, visioned by Whitman, is only now emerging.

Why should Walt Whitman be anything of a mystery? He was one of the simplest of men. Simplicity was the keynote of his existence. A physician who attended him during his tragic years of affliction in Camden said that Whitman was the most natural, normal man he had ever examined. John Burroughs, who knew something of animals, as well as of men, and was one of

From a daguerreotype made at the age of sixty

LOUISA VAN VELSOR WHITMAN

Mother of Walt. "He never speaks of her," said his friend John Burroughs, "without love and passion flooding his face." "An ample woman," she bore nine children. Many sturdy traits were reflected in her illustrious son

Whitman's intimates, gave like testimony. His life was almost an open book, and there is nothing particularly baffling in his writings. Yet the fact persists that this dynamic figure in American letters is to-day almost as much of a question mark as he was when "Leaves of Grass" first appeared in 1855.

This was the beginning of the contagion of confusion over Whitman. Emerson, head and front of our literature and culture, instantly hailed the obscure Brooklyn printer-poet as a genius. A few other critics and "high-brows" followed Emerson, but in the main the "literary crowd" took another line. Of the two forces, the latter was the stronger, and for years Whitman and his book were condemned by the dominant element in American literary circles.

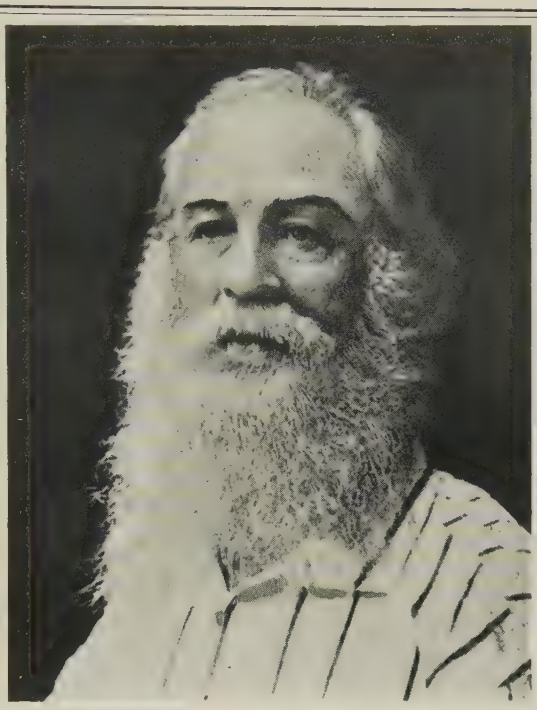
This attitude was gradually modified, and by the time he died the "Good Gray Poet" had become accepted and was internationally famous. As E. C. Stedman remarks, he is now "in very good society and has been so for a long while." But the battle over his work had been fought on a field apart, and largely by partisans for whom Whitman felt no special concern. He was without literary pretensions and actually disliked so-called "literary" people. In a way he disliked literature itself when it was taken to mean something separate and apart from the life of ordinary humanity. Because of this unusual relationship, Whitman stands unique among literary figures.

THE CARPENTER'S COTTAGE

In Brooklyn, where Whitman lived when working on "Leaves of Grass," his first book of poems

Whitman should be con-

idered primarily in his relation to he time in which he lived. He was born on May 31, 1819. The date s important because it was early nough for Whitman to reach maturity before the critical historical ecades of the last century. It as close enough to the Revolutionary era for him to snatch some f its fire, to be used in illuminating the next great period in ur national history. Too much mphasis cannot be placed upon he fact that Whitman, as well as incoln, was born at the right ime. Because of that they became ital links in the development of merican democracy.



WHITMAN THE WOUND DRESSER

A striking portrait made during his service as a volunteer nurse in the Civil War. When doctors despaired of a patient, frequently they would say, "Turn him over to Whitman. Perhaps he will save him." He counted those three years the most profound lesson of his life

Walter Whitman, as he was nown as a boy and young man, ame of good stock, blending nglish, Dutch, and Welsh blood. He was one of several children, nd his family, while poor, was ot direfully so. Walt secured sufficient elementary schooling to enable him o teach school, but he began work as a boy of eleven, and left home at an arly age to make his own way. This, too, is perhaps significant. It threw im upon his own mental and material resources, and encouraged initiative nd independent thinking. Before he was twenty Whitman had been a rinter, school teacher, writer, and editor of a country newspaper. His dolescence was somewhat crowded with activity, and his mind matured apidly—perhaps too rapidly, for at one stage he was a moody, rather morbid reamer, much given to introspection and unwholesome speculation. His arly writings also reveal something of his deeply religious, mystical nature.

A dominant factor in those formative years was his intense patriotism. He took an unusual interest in public affairs. From boyhood, almost, Whitman seems to have been keenly alive to the great public questions of the day. The fact is not generally known, but for ten or twelve years of his life Walt Whitman was absorbed in politics. He was a politician in every sense of the ord, and any estimate of his later life and work that leaves this out of acount fails to give a comprehensive picture of the man, or to explain his otives during the decisive periods in his career.

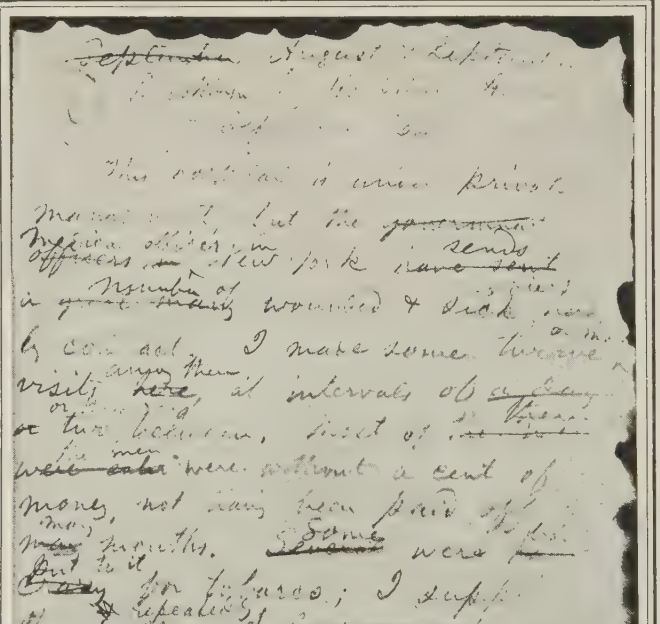
The young Whitman was an intense patriot. He had been inspired by the

stories of the Revolution which came to him first hand from veterans who had taken the "saintly Washington" by the hand. His religious nature caused him to exalt the heroes of those days into veritable gods. Washington, Jefferson, Lafayette (who held the boy in his arms while on a visit to Brooklyn) were idols whom he worshiped with almost fanatical reverence.

From Jefferson, Whitman received his doctrine of political democracy. Andrew Jackson he regarded as the inheritor of Jefferson's mantle. When Jackson's mantle passed to the shoulders of Martin Van Buren, Whitman accepted the new leader of democracy without question. And for Whitman acceptance meant dedicating himself to the cause of the leader. By this process he was led into active participation in practical politics in 1840.

Politics had a different meaning in those days. The Democratic-Republican Party was new. The Whigs were just forming their organization. Many vital issues were being hotly debated, and the great moral question of slavery was being brought forward. The leading poets and preachers, as well as the great lawyers and scholars, were all intense partisans. Newspapers were merely political organs, and editors were primarily politicians.

Whitman was a radical of radicals. He threw himself into the "Loco-Foco," or Democratic-Republican, movement with the ardor of a crusader. He attacked Whiggery in all its forms, and with his pen and on the stump denounced special privilege, monopoly, and everything that failed to measure up to the radical conception of the Jeffersonian principles of equality.



Photographed from the original for The Mentor, by courtesy of Carolyn Wells

A PAGE FROM A WAR NOTEBOOK

One of a dozen that Whitman filled with notes at the bedside of patients from every part of the continent—records of names, invalid wants, accounts of battles. "I never knew what young Americans were," he wrote, "till I had been in the hospitals." Here the great poet of the people said he "discovered America"

During the Harrison-Van Buren campaign of 1840 Whitman electioneered in Queens County, Long Island, where he had been teaching school. Shortly afterward he went to New York, where he became a full-fledged politician. He joined Tammany Hall and soon established a reputation as a political writer and speaker. He held several positions on different

HIS FRIENDS BOUGHT HIM A HORSE AND BUGGY

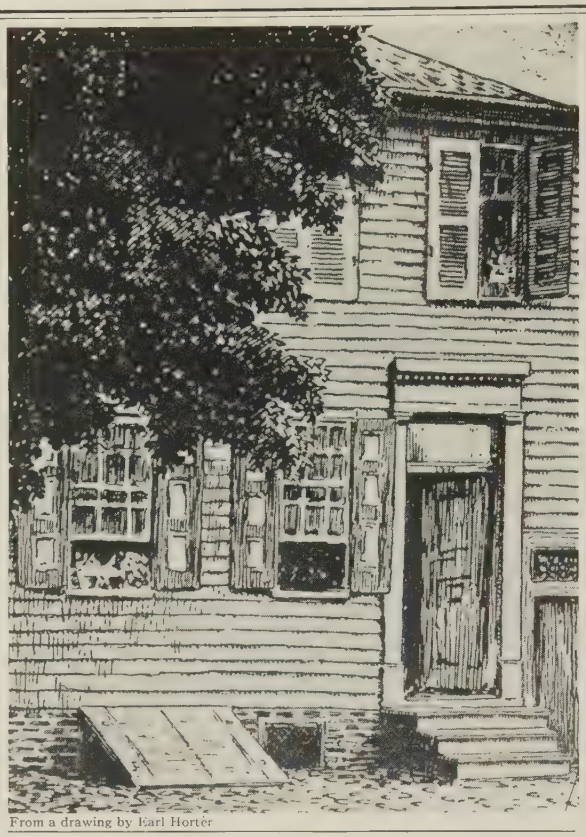
To give him an opportunity to enjoy the open air, thirty-two friends, including Whittier, Mark Twain, Oliver Wendell Holmes, Edwin Booth, and Charles Dudley Warner, subscribed $10 each toward the gift. For three years, 1885 to 1888, the poet used to go out every day, sometimes alone, sometimes with his little friend Bill Duckett, driving at a brisk pace and saluting all he met. Finally he was unable to go any longer, and sold the horse and buggy

newspapers, and finally became editor of the "Brooklyn Eagle" in 1846.

This was the most important job Whitman ever held. The "Eagle" was the organ of the Brooklyn Loco-Focos, and as its editor Whitman played a leading part in local politics. He was secretary of the Kings County organization, and otherwise served the party. The story of Whitman's life at this time and the climax that developed in 1848 are interesting and important. It was the turning point in his career, and goes far toward explaining the mystery of Whitman's transformation from a mediocre prose writer into a poet of outstanding force and originality.

For two years Whitman enjoyed the utmost freedom as editor of the "Eagle." Then came a rude awakening. The Mexican War brought up the question of the extension of slavery in the new territory. The Democratic-Republican Party divided on this issue, and Whitman, refusing to compromise with his principles, lost his position. He left Brooklyn and took a job in New Orleans, where he remained only a few weeks. On his return to Brooklyn he became editor of the "Freeman," a newspaper started by the Free Soil Democrats, who supported Martin Van Buren. As everyone knows, the Free Soilers were badly beaten.

This was the end of Whitman's activity in politics, although he never lost interest in the great issues that remained unsettled. What had happened was



From a drawing by Earl Horter

THE MICKLE STREET HOUSE, CAMDEN

Whitman at the age of sixty-five became the delighted possessor of a two-story "shanty" of his own. George W. Childs, the Philadelphia philanthropist, lent him the money, which he repaid little by little. Here came friends humble and great to pay him homage. In the back yard of the modest premises he sat for many of the portraits made of him in later life. The house has been bought by the city of Camden as a permanent memorial. Whitman died here in March, 1892

simply that he became convinced that his dominant ideas could not be realized through politics. He had gone through the game and had come out completely disillusioned. His experience served to drive him back upon his inner self, and to force him to cast about for some other way in which to express his ideas and his personality.

As a result, the politician turned poet. It should be emphasized, however, that Whitman merely changed his form of expression. The ideas and convictions he had held remained firmly fixed in his mind, and his poetry, from beginning to end, is dominated by a political and sociological background. Furthermore, the deep reformatory religious note that pervaded his political utterances became stronger as the poet found himself freer and working in a more suitable medium.

Although the passion for politics was paramount during the first ten years of Whitman's manhood, it was by no means his only interest. As a boy he had resolved to become a writer, and he neglected no opportunity to equip himself for his life work. Before composing "Leaves of Grass" he had experimented with nearly every form of writing. He tried and abandoned conventional forms of verse, wrote essays and numerous short stories, as well as one long temperance novel. As a journalist he wrote news articles, travel sketches, editorials, book criticisms, dramatic reviews, music notices, and even blazed the way for modern columnists by turning paragrapher on occasions. He was also the author of a history of Brooklyn that received newspaper publication.

By way of preparing himself for literary endeavor, Whitman read extensively. His early writings show an easy familiarity with the classics, and we have from his own pen voluminous reviews and estimates of his contemporaries. Furthermore, Whitman knew personally many of the leading writers

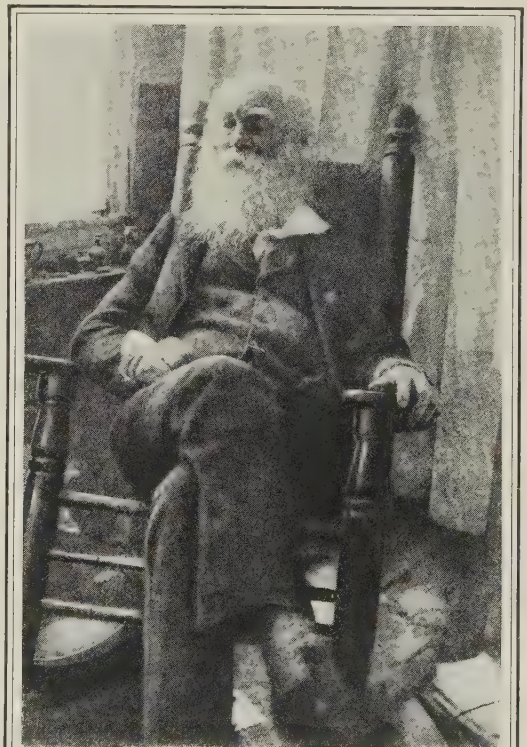
and editors of the day. He contributed to some twenty-five newspapers and magazines, and there is no reason why, with the start he had secured, he could not have attained success by following a more conventional course.

That he did not follow such a course must be attributed to those inherent qualities which make Whitman unique. As we have seen, he did not sound his "barbaric yawp over the roofs of the world" because he was a barbarian and could do nothing but yawp. He learned to conform to conventional standards before he began "yawping." This seems to be important. It proves that his subsequent departures from convention were deliberate and carefully considered. Whitman's peculiar achievement was in making his book the complete expression of his personality:

> This is no book;
> Who touches this, touches a man.

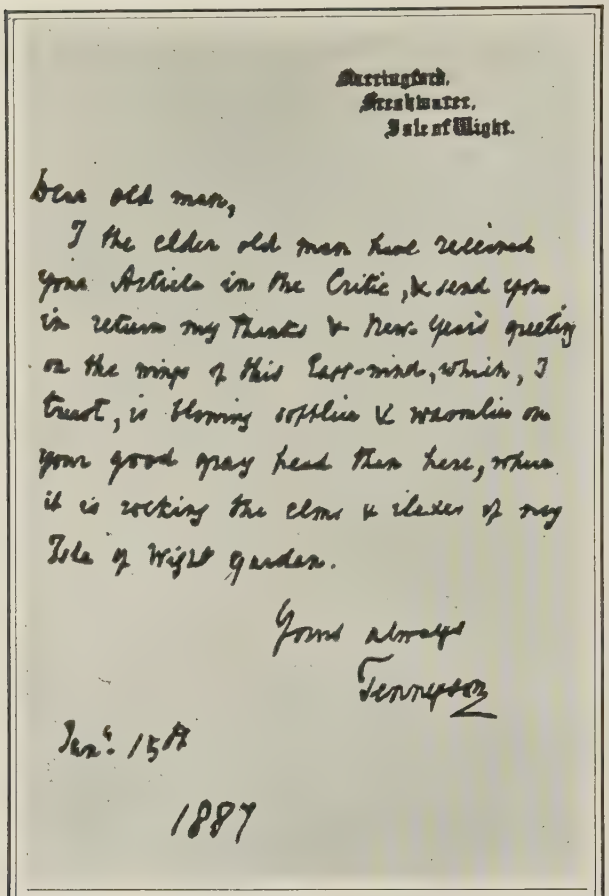
He went about his task of making such a book by identifying himself with everything about him. The external world he considered always in its relation to himself. Every expression was fused with *personalism*. It is only natural that this should cause superficial readers to set Whitman down as a colossal egoist. Professor Stuart P. Sherman has recently disposed of such caviling: Whitman, Professor Sherman says, "has been described as a noisy braggart about himself and his country; but he is complacent with hope, not fulfillment. What he is bragging about is God; that power, not ourselves, working through man and nature and mysteriously bringing vast designs to pass in spite of all that the almost infinite wickedness and ignorance of man can do to thwart Him."

Walt would perhaps subscribe to most of this, but he would doubtless amplify the definitions. Few writers have been more religious than Whitman, but his creed was his own. Democracy was his religion. In his creed, faith in the powers of the common man took the place of faith in the unknown. Democracy he regarded as something primarily of the spirit. It was his conviction that while government in a democ-



THE POET AT HOME

"There's a touch of oak about us both," he wrote of the sturdy armchair given him as a Christmas present. As strength declined, the patriarch passed most of his time near the window of his little house, "dressed in loose gray, cuffs of his shirt rolled back, disclosing his strong workman's hands always clean, lying on the arm of the chair or holding pencil and paper"



Aldworth,
Haslemere,
Isle of Wight.

Dear old man,

I the elder old man have received your Article in the Critic, & send you in return my Thanks & New Year's greeting on the wings of this East-wind, which, I trust, is blowing ruffles & wrinkles on your good gray head then here, where it is rocking the elms & cedars of my Isle of Wight garden.

Good always
Tennyson

Jan: 15th
1887

A LETTER FROM TENNYSON

Whitman sent the English poet a copy of his poems, and a lively and affectionate correspondence resulted. Tennyson asked the American bard to visit him, and gave him a signed photograph

racy could not be linked with a single creed, it could not permanently be dissociated from things of the spirit. He believed that the more we exalt the state by making it the expression of the popular will the more necessary it is that what we call government shall correspond to the best in man.

This philosophy he evolved as the result of his experience in politics. When the poet in him revolted against the more sordid side of politics he turned to poetry, not with the idea of accomplishing through that means that which it is beyond the scope of politics to accomplish, but as the best way of expressing his ideas and himself. He saw, much more clearly than any of his contemporaries, the limitations of what we call political democracy. At the same time he sensed the fallacies in most of the doctrines of the extreme radicals. He realized that equality is only possible on the spiritual plane.

There is no place in Whitman's creed for the popular notions of present-day radicals. No man could have been more intensely patriotic than he. He was first of all an American. He was the first real American propagandist. He was convinced that it was his duty to sell America to his compatriots, who seemed to be ignorant or blind to the tremendous wealth all about them. He wrote elaborate catalogues, setting forth in glamorous phrases the illimitable glories of the Republic. He is our most grandiloquent exponent of spreadeagleism. Yet Walt Whitman stands first among the poets of internationalism. No other approaches him in universality or in breadth of humanitarianism.

Another apparent contradiction is his simultaneous glorification of individualism and the "divine average." In the Whitman conception of society there are no classes and no "mob." He never lost sight of the individuals that form the crowd. To Whitman, democracy meant the fullest possible develop-

ment of the individual. That was its primary purpose. He visioned a world peopled with whole races of superior individuals. This he believed could be brought about by exalting the inherent nobility and infinite capacity of the common man. Government was to play a part in bringing about this result, but politics he regarded merely as the ways and means of getting things done. Government was the machine. Democrácy was the spirit of the transaction that made it purposeful.

From a portrait by John W. Alexander in the Metropolian Museum of Art, New York

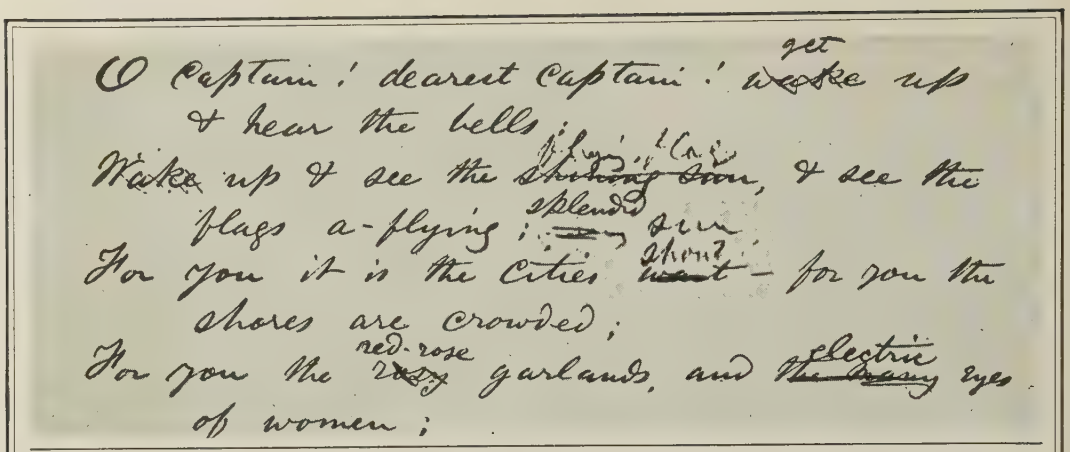
THE SAGE OF CAMDEN

One who saw him at this period of his life described his magnetic presence, his head proudly set, his ruddy face and snowy beard, and the general impression "of the man's simple majesty, such as might be produced by an immense handsome tree"

That Whitman was keenly alive to the limitations of government long before he wrote "Leaves of Grass" is proved by his early writings. To him government was, or should be, a simple process. The true office of government, as stated by him in editorials in the "Eagle" in 1846, "is simply to preserve the rights of each citizen from spoliation; when it attempts to go beyond this, it is intrusive and does more harm than good." The great evil, as he saw it, was in the mania for management, the idea that everything can be regulated and made straight by statute. He repudiated the notion that virtue can be achieved by legislation, and insisted that while government can do little positive good it may easily do an "immense deal of harm."

Those who think of Walt Whitman merely as an excessively exuberant celebrator of democracy should read his prose. There have been few developments and tendencies in democratic government that he did not foresee long before the experiments were tried. "Democratic Vistas" is one of the most profound and keenly analytical dissertations on the subject to be found in the whole literature of political economy. This establishes quite definitely that Whitman was not a mere dreamer and theorist. He was an informed critic and a realist, but he did not permit his faith in democracy to be destroyed or his enthusiasm dampened by the failure of all manner of political expedients during the process of democracy's evolution.

Whitman's striking personality is explained in part by the simple fact that



O Captain! dearest Captain! yet wake up
& hear the bells;
Wake up & see the flag, & see the
flags a-flying;
For you it is the cities —— for you the
shores are crowded;
For you the red-rose garlands, and electric eyes
of women;

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung, for you the bugle thrills,
For you bouquets and ribboned wreaths, for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;

THE SECOND STANZA OF WHITMAN'S MOST POPULAR POEM, "O CAPTAIN! MY CAPTAIN!"

As he wrote it first and as it finally appeared. A deathless chant to the memory of Lincoln, "the mighty Westerner," for whom he felt an admiration amounting to worship. In this "psalm of the dead" the poet expressed the grief of a nation: "he was the heart of America in tears, gathered at the grave of her great son"

he practiced what he preached. He proclaimed the need of the largest possible measure of freedom for the individual. Personally he achieved almost complete freedom. He early emancipated himself from all manner of restraints and hampering influence. He was too impervious, his ego far too robust, to be cribbed and confined by what passed for conventions in those formative years of American society. By the time his conception of "Leaves of Grass" had become fixed in his mind he was complete master of his environment, and he refused to be governed by artificial forms of any kind. He proclaimed himself a man and, recognizing that he held within himself all the bad as well as the good latent in the species, he was simultaneously *the supreme egoist and the most humble of persons.*

Whitman's freedom from conventional restraints has, of course, subjected him to severe criticism. Some of the facts concerning his private life, his love affairs, and his indifference to accepted moral codes, are indefensible from the conventional viewpoint, but genius has always claimed and received more freedom than is generally accorded ordinary individuals. Whitman's chief offending—if it be an offense—was in putting into his book the frankest possible record of his physical and emotional experiences. A storm of criticism has been raging over certain parts of "Leaves of Grass" ever since the first publication. In recent years the storm has abated somewhat.

In judging this aspect of Whitman's life and work it should be remembered that he was writing a book that was to represent all phases of life and experience, and that he did not resort to extreme realism in treating sex in order to create a sensation.

Feeling as he did, having in mind the daring project of putting into a book all he felt and divined, and having first learned to conform to literary standards only to abandon them, it is not surprising that his writing should take on the rangeful freedom of the Whitman personality. What he had to say was something that had never before been said. It was so profoundly personal and so completely the expression of an individual that he naturally evolved an individual form, as striking in literature as the Whitman personality was impressive in life.

This is perhaps the greatest fault or drawback of "Leaves of Grass." The form renders the Whitman message unintelligible to those who come by knowledge of literature over familiar paths. Other poets may be learned piecemeal. Walt Whitman and "Leaves of Grass" are one and inseparable, and must be taken as a whole to be comprehensible. The only way around is for his message to be delivered by others. This is being done gradually. Whitman to-day is a great reservoir of inspiration for the poets and writers that have come after him. In this way he is serving succeeding generations as all the great poets and sages serve.

But this is not really satisfying, and a greater effort should be made to spread his message, which has tremendous political and social import to-day.

THE LITTERED CHAMBER OF HIS LAST YEARS ✣

A visitor who made a pilgrimage to the Mickle Street house remarked the uncarpeted floor of Whitman's room where he worked and received friends, the cheap and rickety furniture, old-fashioned stove, flowers in the window, a canary in a cage, books and proofs piled in confusion; on the walls a few fine engravings, a photograph of parents and sisters, and of "another—not a sister"

THE TOMB IN HARLEIGH CEMETERY

For years Whitman the pagan had longed for "a home in the forest." A year before his death, he chose the site for his burial place near Camden, and there he rests at peace in the beloved arms of the one he called the "Dark Mother"

Whitman was a great pivot and force in our national evolution. He came upon the scene in time to gather up the torch that had been kindled in Revolutionary days, and he made a heroic effort to pass it on to the new generations of Americans. He stands with Lincoln as the exponent and prophet of the greater democracy.

Whitman, looking back, saw how far the Republic had come. He looked around and ahead and saw where the nation could go if it went along. He wove his dreams into a magnificent and moving pageant of words. He made himself the first authentic voice of America and democracy's great prophet.

But a shadow appeared on the horizon. The black blot of slavery blurred the picture. The great problem for Whitman, as for the nation, was how to remove that blot without bringing on the unspeakable disaster of disunion.

What could Whitman do? What did he do? His attitude toward the war of secession was not unlike that of a loving parent compelled to watch two sons engaged in mortal combat. Loving both, abhorring strife, he could not take sides, or love one side and hate the other. Instead, he threw himself into the cataclysm, not as a combatant, but as a volunteer nurse, anxious to administer to the sufferers on both sides. And he fell a martyr to his self-sacrifices, for during that service he contracted the afflictions that made him an invalid for the rest of his life.

Broken in health, but with his mind unimpaired, he spent the declining years of his life in a little house on Mickle Street, in Camden, New Jersey. With the passing of years even the severest of his critics became more tolerant. Noted personages from all over the world came to see him. He continued to work, and brought out new editions of his book. His vision of the coming of a better world order are for the future, and must so remain until we fight our way to the distant frontiers of freedom where Walt Whitman planted his flag.

LITTLE JOURNEYS

TO REAL PLACES ASSOCIATED WITH AMERICAN FICTION

OTSEGO LAKE, COOPERSTOWN, NEW YORK

A circuit of twenty miles around the head of the lake and back to Cooperstown embraces all the scenes associated with "The Deerslayer," including Council Rock, the site of Hutter's Castle, and also several scenes in "The Pioneers." Cooper himself lived and died on the shores of the Indians' "Glimmerglass." He gives a description of the lake in "The Deerslayer": "Clearing away for his companion (Harry March), they broke suddenly into the brilliant light of the sun, on a low gravelly point that was washed by water on quite half its outline. An exclamation of surprise broke from the lips of Deerslayer. On a level with the point lay a broad sheet of water . . . its margin irregular, being indented by bays. On all sides, wherever they turned their gaze, nothing met it but the mirror-like surface of the lake, the placid view of heaven, and the dense setting of woods. 'This is grand!—'tis solemn!—'tis an edication to look upon!' "

THE MENTOR *takes pleasure in conducting its readers upon a unique pilgrimage. With the coöperation of authors and publishers it has assembled a series of pictures showing actual backgrounds of scenes famous in American fiction. Some of the photographs have never before been published. Several have been made specially for The Mentor. The illustrations are confined to books whose titles have become household words and are known around the globe. Passing from one to another, old memories will be renewed and acquaintance reëstablished with familiar and well-loved characters*

From a photograph taken for The Mentor by Sherrill Schell

"THE HOUSE OF SEVEN GABLES," SALEM, MASSACHUSETTS

"Half way down a by-street of one of our New England towns stands a rusty wooden house, with seven acutely peaked gables facing toward various points of the compass, and a huge, clustered chimney in the midst. . . . The aspect of the venerable mansion has always affected me like a human countenance, bearing the traces not merely of outward storm and sunshine, but expressive also of the long lapse of mortal life, and the accompanying vicissitudes that have passed within." In this manner Hawthorne begins the opening chapter of the romance of the Old Pyncheon Family of Salem, which supposedly took place in "The House of Seven Gables," a dwelling of quaint exterior, grown "black in the prevalent east wind"

From a photograph made for The Mentor, February, 1923

THE WHITTIER HOMESTEAD, SNOWBOUND

Whittier had a peculiar fondness for writing about actual places. Frequently he mused on the associations of his boyhood—the homestead where he was born, the school he attended, the rivers and hills of the countryside. The ancestral farm of the Whittiers lies on the main road between Amesbury and Haverhill, Massachusetts. One steps directly from the dooryard into "the old rude-furnished room" from whose unfading memories "Snowbound" was fashioned. Whittier was born in the corner room on the first floor, to the left of the visitor as he enters the main door. Beneath "the sagging beams" of the living-room the future poet, his sisters, and his brother made a fireside crescent and listened to winter tales spun by their elders. In and near Amesbury are many other reminders of Whittier—the Captain's Well, the Meeting House, the Chain Bridge over the Merrimac. Up the Massachusetts coast beyond Newburyport the spot has been identified where the three friends, one of whom was the poet, pitched the Tent on the Beach

Courtesy Houghton Mifflin Co.

THE PARLOR OF THE WAYSIDE INN, SUDBURY, MASSACHUSETTS

Shortly after the publication of a series of poems under the title "Tales of a Wayside Inn," Longfellow wrote to a correspondent in England: "The Wayside Inn has more foundation in fact than you may suppose. The town of Sudbury is about twenty miles from Cambridge. Some two hundred years ago, an English family by the name of Howe built there a country house. Losing their fortune, the Howes became innkeepers; and for a century the Red Horse Inn has flourished, going down from father to son. All this will account for the landlord's coat-of-arms and his being a justice of the peace. All the characters are real. The musician is Ole Bull." In the parlor of the Wayside Inn (the reproduction shows the innkeeper's coat-of-arms above the mantel) the Landlord, the Student, the Musician, the Poet, the Spaniard, gathered and told their several tales. The first, narrated by Squire Howe himself, was "Paul Revere's Ride." A bust of Paul Revere appears on the table in the photograph. In July, 1923, Henry Ford bought the Wayside Inn with the intention of main-

From a photograph made for The Mentor

THE HAUNT OF THE HEADLESS HORSEMAN

The graveyard of the old Dutch Church, Tarrytown, New York, is described by Washington Irving at the beginning of the "Legend of Sleepy Hollow." "On the Tappan Zee, there lies a small market town or rural port known by the name of Tarry Town. Not far from this village there is a little valley which is one of the quietest spots in the world. A small brook glides through it, with just murmur enough to lull one to repose." The enchanted region of Sleepy Hollow is haunted by the apparition of a figure on horseback who in a mythical battle had lost his head. "Certain of the more authentic historians," continues the author, "allege that, the body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of battle in nightly quest of his head, and that the rushing speed with which he sometimes passes along the Hollow is owing to his being in a hurry to get back to the churchyard before daybreak." Just below the bridge flows the brook, and near the church bridge Ichabod Crane had his terrifying encounter with the Horseman

From a photograph made for The Mentor

THE LITTLE CHURCH AROUND THE CORNER, NEW YORK

"When Richard Harding Davis used New York for his colors," says Booth Tarkington, "he made us *see*." No figure in Davis' stories became more popular than Cortlandt Van Bibber, the young aristocrat who in a cool, efficient, and high-bred way trailed romance about the streets of the metropolis. One hot day he arrived in the city from Newport, and at a restaurant near Washington Square came upon a runaway couple in a dire predicament. How he helped them out and got them safely married at the Little Church Around the Corner, under auspicious circumstances, is told in the story, "Van Bibber as Best Man." Other Van Bibber adventures had Fifth Avenue as background. To the Berkeley Flats, at the corner of Fifth Avenue and Ninth Street, he carried Madie Caruthers home to her father after "Her First Appearance"

From a photograph by Sherrill Schell

A SCENE FAMILIAR TO MILLIONS—TRINITY CHURCH AND WALL STREET, NEW YORK

The lower part of New York City has supplied vivid settings for many well-known novels of to-day and yesterday. In "The Bow of Orange Ribbon" Amelia E. Barr wrote of the Wall Street of the eighteenth century. Another book by the same author was called "Trinity Bells." Charles Dudley Warner's "Golden House" had Wall Street for its locale. Mrs. Wharton wrote the Street into "The Age of Innocence;" and innumerable others, including F. Marion Crawford, Robert Chambers, George Barr McCutcheon, Rupert Hughes, Arthur Train, and Meredith Nicholson, have incorporated Wall Street scenes in their stories of New York life. Indianapolis is the background of most of the episodes in Mr. Nicholson's late book, "Broken Barriers," but after long absence he brings his lovers together within the cool shadows of Trinity Church, while workers in the big office buildings of Wall Street and Broadway are passing through the sculptured doors to attend the noontide service

THE "FALLS OF MINNEHAHA," NEAR MINNEAPOLIS, MINNESOTA

During his wanderings as a youth in the land of the Dacotahs, Hiawatha had seen Minnehaha, the Arrow-maker's daughter and to the forest where she lived with her father he later returned to find her, "where the Falls of Minnehaha flash and gleam among the oak trees."

> At each stride a mile he measured;
> Yet the way seemed long before him,
> And his heart outran his footsteps;
> And he journeyed without resting,
> Till he heard the cataract's laughter,
> Heard the Falls of Minnehaha
> Calling to him through the silence.

When Hiawatha had won "the daughter of the ancient Arrow-maker,"

> From the wigwam he departed,
> Leading with him Laughing Water,
> Hand in hand they went together . . .
> Heard the Falls of Minnehaha
> Calling to them from the distance,
> "Fare-thee-well, O Minnehaha."

Courtesy D. W. Griffith

"THE EVANGELINE OAK," ST. MARTIN, LOUISIANA

The betrothed Evangeline seeking her lost Gabriel "through weary years and over half an unknown world" came finally to the bayous and forests of Acadian Louisiana, to the towns of St. Maur and St. Martin on the banks of the Têche, and to the home of Basil that stood

> Near to the bank of the river, overshadowed by oaks, from whose branches
> Garlands of Spanish moss and of mystic mistletoe flaunted.
> . . . The house itself was of timbers
> Hewn from the cypress tree, and carefully fitted together.
> Large and low was the roof; and on slender columns supported,
> Rose-wreathed, vine-encircled, a broad and spacious veranda,
> Haunt of the hummingbird and the bee.
> . . . Through the garden gate, and beneath the shade of the oak trees,
> Passed she along the path to the edge of the measureless prairie . . .
> And she cried, O Gabriel! O my beloved!
> How often beneath this oak
> Thou hast lain down to rest, and to dream of me in thy slumbers!

From a photograph made for The Mentor by R. D. Adams, Cortland, N. Y.

THE HOUSE WHERE "DAVID HARUM" LIVED

Behind is the barn where "old Jinny" was stabled; the bank was across the street. When Edward Westcott was a young man he often visited in Homer, Cortland County, New York, at the home of David Hannum, a shrewd, big-hearted banker and horse dealer. Homer, called "Homeville" in the story, is twenty minutes' ride from Cortland, the county seat. The jovial host had an inexhaustible fund of stories and anecdotes. "David Harum" was a lively portrait of David Hannum. Hannum died in 1892, but tales are still told about his wit as a trader and his native benevolence. Readers of the novel will remember that "David's house stood about one hundred feet back from the street. The main body of the house was of two stories with a mansard roof. On the south were two stories of the 'wing' in which were the 'settin'-room,' Aunt Polly's room, and, above, David's quarters." It will be recalled that, on Christmas Day, David and his sister gave young John Lenox a surprise by moving his belongings to their house from the "Eagle Hotel." The hotel is there still, though it does business under another name

Courtesy Alice Hegan Rice

THE ORIGINAL "MISS VINY" AND THE DENOMINATIONAL GARDEN

"'Are you Miss Viny?' asked Lovey Mary, glancing at the old-fashioned flower garden beyond . . . 'Miss Hazy sent me after some yellowroot.'" Lovey Mary went up the path between oleanders, asters, and phlox. This was the famous "Denominational Garden." "'I got every congregation heared of planted in it,'" Miss Viny said, and launched into an explanation involving the Baptist part of the garden, "'that wants lots of water,'" and the Methodist and Catholic and Quaker parts, and finally wound up by cutting for Lovey Mary "'a nice bo'quet to carry back to the Cabbage Patch'"

THIS IS THE CABBAGE PATCH WHERE "MRS. WIGGS" LIVED

For several years before Mrs. Alice Hegan Rice wrote her homely, humorous chronicle of the denizens of the "Cabbage Patch" she had kept daily notes of her work in this "ragged strata" of Louisville, Kentucky, society. A rare picture of the quarter, taken before improvements were made, shows it in winter time, and recalls the exciting episode of the "Annexation of Cuby," the dilapidated horse salvaged by the resourceful Wiggs family. When the snow had gone, "and the water was no longer frozen about the corner pump, the commons lost their hard brown look and a soft green tinge appeared instead"

Courtesy Albert Bigelow Paine and Harper & Brothers

"HUCK FINN" LIVED IN THE CORNER HOUSE

Huck Finn, Tom Sawyer's comrade, was drawn from life, Mark Twain said. "Tom Sawyer, also, but not from an individual —he is a combination of the characteristics of three boys whom I knew." The real Huck Finn was named Tom Blankenship. Twain just made him as he was, "a ruin of rags, a river rat, an irresponsible bit of human drift, absolutely unaccountable to any living soul." The Blankenships were known as disreputable ne'er-do-wells. The shanty where they lived in Hannibal, Missouri, was really an old barn, poor and ramshackle even when Mark Twain was a boy. The father, Ben Blankenship, was a drunken old man who lived by fishing and hunting. The cave where "Huck" and "Tom" sought the treasure is three miles from Hannibal

Courtesy Southern Pacific Company

CABIN OF "TENNESSEE'S PARTNER," NEAR GROVELAND, TUOLUMNE COUNTY, CALIFORNIA

When Bret Harte was about twenty years of age he spent several months in the foothills of the California Sierras in pioneer mining communities. On the top of Marley's Hill the outlaw miner in "Tennessee's Partner" wa hung by indignant citizens. The photograph shows the cabin occupied by the original of the faithful "Partner," and beside it "the pines that trail their slender fingers over the roof." Following north from Groveland one comes to Jamestown, Tuttletown, Angel's Camp, to rude hamlets in Calaveras County, and to many other places of romantic interest for lovers of Bret Harte's matchless tales

Courtesy Zane Grey

THE RAINBOW BRIDGE ON "THE RAINBOW TRAIL"

The Rainbow Bridge is one of the most wonderful natural phenomena in the world. Beyond the Painted Desert of Arizona and Monument Valley (a region associated with "Riders of the Purple Sage" and "Wildfire") Mr. Grey rode with the Indian Nas Ta Bega and John Wetherill, discoverer of the bridge. There they camped and there the author got his inspiration for one of the best remembered scenes in his popular novel, "The Rainbow Trail." "Here at last, apparently, was the rainbow of Shefford's boyish dreams and of his manhood, no longer transparent and ethereal, but solidified, a thing of ages, sweeping up majestically from the red walls, its iris-hued arch against the blue sky. Nas Ta Bega led on down the ledge and Shefford plodded thoughtfully after him. Again the canyon opened to view. Nas Ta Bega said camp would be made at the bridge, which was now close. Just before they reached it the Navajo halted with one of his singular actions. Then he stood motionless. Shefford realized that Nas Ta Bega was saying his prayer to this great stone god"

Courtesy U. S. Forest Service and Union Pacific System

THE COUNTRY "THE VIRGINIAN" MADE FAMOUS

The Jackson's Hole country, Wyoming, south of Yellowstone National Park, is the locality where Owen Wister placed Sunk Creek Ranch and laid much of the story that brought him enduring fame and became the forerunner of a long list of Far West romances. It was under the shadow of the Bow Leg Mountains that The Virginian first met and served Molly Wood, the new school teacher from far-off Vermont. Riding his "Monte hawss" he fought and wooed among the Wyoming hills. The story mentions the rim of the basin where The Virginian and his companions stood and watched afar among the ragged Tetons for the horse thieves—the basin that lay before them "like a great cup of country—rocks, woods, opens, and streams. The tall peaks rose like spires around it, magnificent and bare in the last of the sun"

From a photograph by A. C. Vroman, Courtesy Los Angeles County Bureau of Visual Education

THE MASTER'S HOUSE ON THE CAMULOS RANCH, VENTURA COUNTY, CALIFORNIA

When Helen Hunt Jackson went to southern California in 1882 to study the Mission Indians, researches led her to Camulos, a typical Spanish California plantation. During the short visit she made there she impressed upon her mind many incidents that were later brought into the story of "Ramona"—a purely fictitious story, but one enacted against real backgrounds. The Camulos House has become an object of literary pilgrimage. Readers of "Ramona" will recognize in the picture the shaded veranda where "Señora Moreno" walked, telling her beads, the upper porch where her son lay ill of a fever, and most romantic relic of all, the barred window at the end of the house toward which Alessandro so often turned yearning eyes. This was the room allotted by the author to the imaginary heroine in her well-beloved tale of old-time California

COURTYARD VIEWED FROM ROYAL STREET, NEW ORLEANS

"Turn into the quiet, narrow way which a lover of Creole antiquity, in fondness for a romantic past, is still prone to call the Rue Royale." George W. Cable, translator of the charm of old New Orleans, leads us down the faded thoroughfare, preliminary to an introduction to Madame Delphine. "Beauty lingers here. Sometimes you get sight of comfort, sometimes of opulence, through the unlatched wicket of some *porte-cochère*—red-painted brick pavement foliage of dark palm or pale banana. . . . Now, if you will go far enough down this old street, you will see . . . on the right-hand side, a small, low, brick house of a story and a half, set out upon the sidewalk as weather-beaten and mute as an aged beggar fallen asleep." Here lived "one Delphine Caraze, or, as she was commonly designated by the few who knew her, Madame Delphine." The actual house, as quaint in reality as it was in fiction, was torn down several years ago. Madame Delicieuse, Madame Lalaurie. Sieur George, names familiar to all readers of the Cable romances, also lived on Royal Street, and Tite Poulette's house was on a side street near by

From a copyright photograph taken about the time "Moby Dick" was written, reproduced by courtesy of the Whaling Film Corporation, New Bedford, Mass.

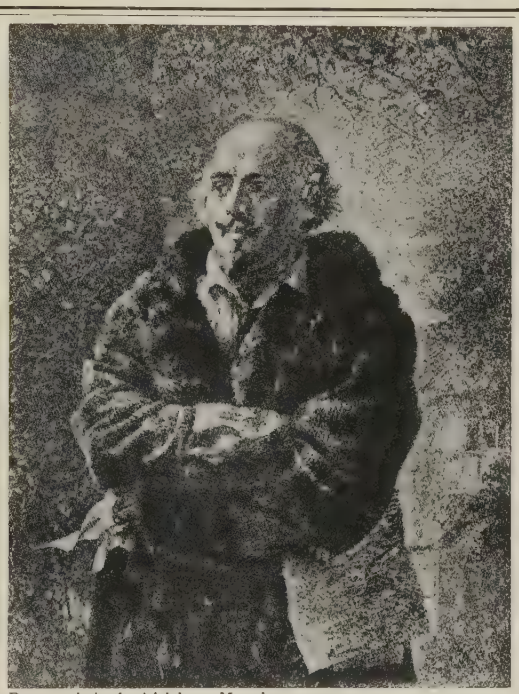
THE WATERFRONT AT NEW BEDFORD, AS SEEN BY "MOBY DICK"

"Moby Dick" was written in 1851 by Herman Melville, who dedicated it to Nathaniel Hawthorne. Within recent years there has been a revival of interest in this classic of the whaler's life. Moby Dick, an Ishmael bent on seeing "the watery part of the world." and, in particular, "the wild and distant seas where the whale rolled his island bulk," quitted New York and in due time arrived at New Bedford, port of the whaling fleet. He stayed at the Spouter Inn and paid a visit to the Whaleman's Chapel, a sort of Pantheon to lost sailors. The chapel was erected in 1832 and still stands. Moby Dick, on sailing for Nantucket, describes New Bedford rising in terraces of streets, and comments, "Mountains of casks were piled on her wharves, and side by side the world-wandering whale ships lay, silent and safely moored at last." The photograph shows the scene he looked at as the schooner *Moss* glided down the Acushnet River en route for Nantucket and unknown adventures

THIS IS A SHAKESPEARE YEAR

BY ALGERNON TASSIN

This is the three hundredth anniversary of the first publication of Shakespeare's collected plays. It is also the year in which two of those plays have had the longest consecutive run in their more than three centuries. This was in New York, a city scarcely beginning to exist when his plays had already lived a third of their lifetime, and in a continent just getting its first few settlers when he died. Since his death, the map of the world has been astoundingly enlarged and civilization has become an astoundingly different thing. The world has changed more radically since he wrote than in all recorded history before him. Yet he is the sole man of a period more than a century ago whose thoughts and words are the common property of all kinds of men to-day.



From a painting by Adolph von Menzel

SHAKESPEARE
Actor, producer, poet, and playwright

This is a curious matter. It is certainly not because Shakespeare is up to date either in his thoughts or his words. No genius that ever lived could speak to a future generation except in the voice of his own age, and every generation the world lives makes the older voices more and more unlike our own. Twelve generations ago, they believed that fairies and witches and ghosts and spells and good angels and bad angels were constantly interfering with and shaping man's life. They believed that mental diseases and many physical ones were caused by devils that must be beaten out of the body of the sufferer. People with such notions must have been very different from us, and Shakespeare seems to have been in all respects a man of his times. When we read his plays we find them full of these old-fashioned ideas. But people who read old books are willing to find them old-fashioned. On the other hand, people who go to the theater Anglo-Saxon people at least, will tolerate no other old-fashioned plays nowadays. How is it, then, that twelve generations after Shakespeare he still can crowd the theater, when Sheridan, who wrote his famous plays less than half that period ago, is only occasionally revived for a short run to select and well-read audiences?

No writer grows old-fashioned so quickly as the one who writes for the stage. He writes for a contemporary fashion. He must seek the common level of the taste of his day. What he writes and how he writes it are dictated by the requirements of his audience. And Shakespeare's was, in one respect, as unlike ours as it well could be. This is the most scientific age in the world's history. We are, more than any other people who ever lived, inquiring into the natural and physical conditions of our lives. And just as the ideas about life held by former ages no longer suit us, so the pictures of life which former ages made in their works of art no longer meet our ideals. We want our stories and paintings and statues to agree with the natural and physical conditions of our lives. But we must remember that this is a very modern idea.

Think, for instance, of all the Biblical pictures of the great Italian painters just before Shakespeare's time. Here, a simple carpenter, Joseph, and his wife are fleeing with their infant from their native country and stop to rest by a roadside well. Yet the Italian painter dresses them in magnificent brocades such as might have graced the most pretentious palace in Rome itself, and gives to this roadside well in a desert country a wellhead

of carved marble and wrought-iron grille work such as might have adorned the costliest garden. The painter was not thinking of what was natural to the occasion but only of what was beautiful and would best exhibit how superbly he could paint. So it was with Shakespeare's stories for the theater. He did not ask himself, "Is this situation real?" but only, "Is it exciting? and will it give the actor a chance to do his best acting?" He knew what his audience wanted and must have.

A man in one of his stories might be shipwrecked on a strange coast and yet find everybody there speaking his own language. The audience was delighted to let him have all the benefits of being a foreigner and of being a native at the same time. For it gave a chance of exciting adventures, and if they got these they didn't care how absurd or how impossible was the pretext that provided them. There is scarcely a story that Shakespeare tells, aside from some of his English histories, in which the events are not, in one way or another, contrary to reason or to human nature as we know it.

Take the two plays which broke a record in the season 1922-1923: "Romeo and Juliet" is put forward as a story of life, and yet how could it ever have happened? There never was a potion capable of suspending animation for three days, and at no time in the world's history have people ever been buried as Juliet was. But without these two things there could be no story. As for "Hamlet," no modern playwright in the most blood-and-thunder melodrama an audience would stand for to-day would dare be so unreasonable and so violent. Here is a story where a ghost relates to his son at great length just how he had been murdered in life, and says that his son must avenge him; in order to do so, the son thinks it will be a good idea to pretend to be mad; during the course of the plot the heroine really goes mad and drowns herself; when she is buried, the hero and her brother leap into the open grave and fight upon her body; at the end, every important person but one has been killed and the stage is strewn with corpses. Yet these two plays, the one so unreasonable and the other so childishly violent that no contemporary playwright would dare to handle their stories, have run longer than several plays of the New York season that were laughed off the stage for a tenth of their unreasonableness.

Courtesy Arthur Hopkins

JOHN BARRYMORE AS HAMLET

Mr. Barrymore's run of one hundred and one consecutive performances of "Hamlet" established a new record for the play. Edwin Booth's historic achievement in the late sixties was one hundred consecutive performances of "Hamlet"

Each of them, indeed, seems to be the darling ambition of every actress and actor. No sooner do young stars acquire an assured following upon the stage than they seek to lead it to one of the Shakespeare plays, although their audiences had grown to idolize them in a very different type of play. From the frothiest and flimsiest of modern sentimental comedies, Sothern switched to "Hamlet," of all plays in the world, where he has scarcely a fleeting moment to command laughter. It was the same with John Barrymore. As for Juliet, popular as Jane Cowl was, theatrical wiseacres said her popularity would not bring her special audience to a piece so unlike any she had played; and if they came, they would never be satisfied with one that did not keep her in the center of the stage every moment. More striking than any of these stars was the case of Maude Adams. With Barrie, the most popular of all modern dramatists, writing for her exclusively plays that fitted her whimsical and wistful personality like a glove—still she also turned to Juliet, written over three centuries ago *for a boy actor.*

It is not surprising that actors should want to play Shakespeare. He provides them with excellent acting parts, and an opportunity for a breadth and sweep in the use of their personal powers which would be quite out of

place in a modern play. But even the favorite actor of the day cannot force his admirers to go to see him in a play that is not liked. Why will people still go to hear Shakespeare's plays? Outgrown as they might be by the modern audience, they are still more outgrown by the modern theater.

A playwright must write for his theater as well as for the taste of his time. Shakespeare wrote for a platform extending out into the midst of the auditorium, whereas our stage recedes from it and is shut off by a curtain. His platform was, for the most part, never made to look like anything, whereas we transform our stage into a locality. His plays were given in the afternoon and his roofless theater was lit only by the sun—the only way they had to make the platform dark for a night scene was to bring torches upon it. All of these differences made play-writing vastly another thing in his time from what it is now, but this last made the greatest difference of all. Since there could be no concentration of light upon the platform, Shakespeare could not entrust to the facial expression of the actors the emotions they were supposed to be feeling. He had to paint these emotions in words just as he had to paint the scenery in words. But though we greatly gain from this when we read the plays (and that is the reason, indeed, that his are more *read* than any modern plays), we greatly lose by this when we see them acted. If you see upon an actor's face what he feels, a detailed recital in words of his emotion is not only superfluous but a destructive waste of time that hurts the situation. The actors are forced to stand around waiting while each one expresses his feelings. The greatest effect of a Shakespeare performance in his own day, this detailed description of emotion, is its greatest weakness in ours. In our desire to be lifelike we want as few words as possible in the highly emotional moments of our plays, and when the tension is greatest, we are best pleased with only a gesture or a movement. Yet, though by reason of all these physical changes in our theater, much of Shakespeare when acted seems to us unnatural or tedious, still the fact remains that this old-fashioned playwright is acted to-day more than anybody else in the world.

No other playwright has been able to surmount these differences, of the age, of the audience, and of the theater! Why then Shakespeare and none of the others? And why Shakespeare when we have many excellent modern playwrights? It can only be because we find ourselves more interested and more moved by him than by our contemporaries, with their more reasonable stories and their more modern methods of telling them. Shakespeare has bridged the three centuries of change for us by sheer genius—*by the reality of his people, by the truth of his emotion, by the witchery of his words.*

JANE COWL AS JULIET

Miss Cowl played the part of the favorite Shakespeare heroine one hundred and sixty-five consecutive times in New York, and later undertook a transcontinental tour in the same part

His people—and they form the best-known gallery in the world—seem more real to us than the people of any other play stories. They even seem more real to us than the people in most novels, where the author has much more opportunity to make his characters seem real. We speak of Shakespeare people as though they had been alive. They are far more alive to us than the figures of history, for instance, although we know that

they once lived. Their reality can even stand the strain of their existence in stories which never could have happened. Juliet is real, although there never was any potion for her to take. Hamlet is real, although his father's ghost could never be.

Second, Shakespeare shows his genius by the truth and breadth of his emotion. The genuineness of this emotion will even stand the strain of its being delivered as speech, something which never could have happened. But we know what our emotions are, although we cannot voice them so exhaustively. And although it is unnatural for people to do this—when Shakespeare makes his characters do this unnatural thing we say to ourselves: "Why, that is the way I have felt, that is the way I would have spoken had the words been given me!" On every page of the unreasonable stories of Juliet and Hamlet, people who are forced by the plot to behave in an incredible manner and forced by the methods of Shakespeare's platform to paint their emotions in a way quite impossible to an emotional state, give utterance to the feelings that you and I and all people have in a way that makes it seem the most natural as well as the most adequate expression that can be given to these feelings. So well and so much did Shakespeare do this that we quote from him in our daily conversation more than from anyone else in the world. A man who had never read "Hamlet" went to see it acted. "Why," said he, "the fellow who wrote that play has simply strung together a lot of familiar quotations!" You must grant when you go to the opera that you have entered a world where people sing instead of talk. You must grant when you enter Shakespeare's world that all the people in it are never so mastered by their emotions but they can perfectly describe them. The world itself is one that never existed, but the emotions are real for all that.

Third, Shakespeare had not only that sympathetic imagination which allowed him to put himself in another person's shoes and give perfect expression to the feelings which move all kinds of people, but he had another sort of imagination. He had, to a greater degree than any other writer that ever lived, that poetic imagination which enables one to paint in a few words large pictures for the mind. They are pictures which stir us to thought we cannot quite get hold of. He had the *magic phrase*. You cannot comprehend this by the intelligence alone, nor was it meant to be so comprehended. It was intended only to suggest, and the suggestions it gives you are what fill in the meaning. Let us take for illustration something Macbeth says when he is trying to reason with himself against killing Duncan:

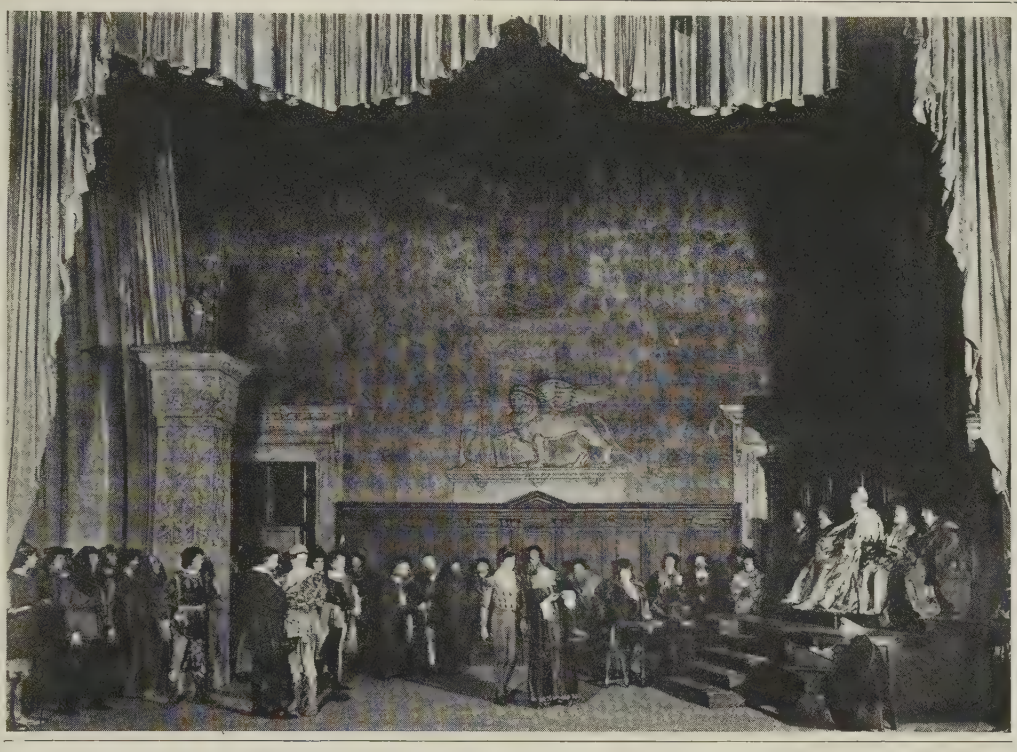
> And pity, like a naked new-born babe
> Striding the blast, or heaven's cherubim hors'd
> Upon the sightless couriers of the air,
> Shall blow the horrid deed in every eye
> That tears shall drown the wind.

When the intelligence tries to fasten a precise meaning upon this passage, it fails. But the emotion has no difficulty in making it precise. No one *knows* exactly what it means, but everyone *feels* exactly what it means. The reason people are bewitched with these high-sounding phrases of Shakespeare when they would be annoyed at any other phrases that have no precise mental meaning, is because the mind does not need to translate them. By images they speak to something more fundamental than the intelligence—not to the mind that converts impressions into thoughts, but to the mind behind this one that sends the impressions along as raw material into a workshop. That is the mind

Courtesy David Belasco

DAVID WARFIELD AS SHYLOCK

Under the direction of David Belasco, Mr. Warfield has crowned a varied and picturesque stage career with an original interpretation of Shylock in "The Merchant of Venice"



A PRESENT-DAY SHAKESPEARE SETTING

A sumptuous Broadway performance of "The Merchant of Venice." The trial scene of the fourth act of the play

that reveals its presence to all of us every day when we find ourselves saying, "I can't think of the word I want." But the *idea* is just as well embodied to ourselves as if we could think of it. To this mind it is that the magic phrase of Shakespeare speaks.

Some people think that this emotional magic of his is the supreme expression of his genius. Perhaps they are right. For, after all, the highest praise of Shakespeare is not that people still want to see his old-fashioned plays in a theater that has outgrown them, or that actors want to act them more than the plays of any modern playwright: it is that we ourselves, readers at home, should *want to recite him.* This cannot be because of the reality of his characters or their perfect expression of emotion. We sometimes see both of these in novels we are reading without any such instantaneous feeling that we must speak aloud the words we see before us. But Shakespeare constantly electrifies us into speaking aloud his magic lines. They demand our uttering them. It is because, since their precise meaning lies in *our* emotion rather than in *their* words, we unconsciously feel that they are incomplete without *us*, that they are as much *ours* as Shakespeare's. He has, in them, dramatized us, and we must play our part.

It is really at home, then, rather than even in the theater which has outgrown him, that Shakespeare makes his greatest triumph. He converts his readers into actors. This is probably the reason people go on reading him in increasing numbers every year. For, after all, the thing we care about chiefly in the theater is that the actors should have good acting parts. There, the personality of the actors, the charm of color and lighting and costume, are calculated to blind our eyes to much in Shakespeare that we see all too plainly at home. It is at home rather than in the theater that we see the full extent of the unreasonableness of his stories and the unnaturalness of his language. And yet here, without any of the glamour of the theater to help him out, he still gives us a compelling sense of the reality of the situation and the people in it. Of Shakespeare it may be said that he has done the impossible. He has bequeathed us a set of unbelievable stories told so humanly and so movingly and so beautifully that we all believe them still. He is the only teller of these incredible old tales who seems to tell the truth.

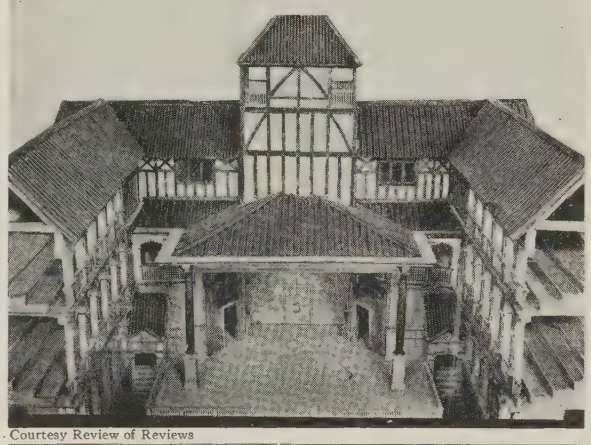
GOING TO A SHOW IN 1623

BY J. PENNINGTON

A little knot of men gathered outside the theater read with interest the bill that had just been posted:

The Most Excellent Historie of the Merchant of Venice. With the extreame crueltie of Shylocke the Jewe towards the sayd Merchant, in cutting a just pound of his flesh; and the obtayning of Portia by the choyse of three chests.

Having read this thrilling announcement, members of the group hurried home to their families and made arrangements to attend the afternoon performance. About two o'clock a banner would be run up from the staff over the theater and at three o'clock three trumpet calls would proclaim to all the world that "the Most Excellent Historie" was about to be shown. But most of the patrons would be at the theater by noon, to secure a good place, and to enjoy the music, which played for about two hours before the play began.



Courtesy Review of Reviews

MODEL OF FORTUNE THEATER

Reconstructed from original building specifications in Dulwich College, England. The stage is exactly the same size as that of the old Globe Theater

May I, dear reader, on slight acquaintance, invite you to go to a show with me in 1623?

Entering the door a little after noon, we drop our shillings in the box and find ourselves in an auditorium with little resemblance to the theater of 1923. The orchestra floor is the pit, where the groundlings stand (there are no seats). The side walls have three galleries, the lowest one railed off into boxes. The stage is not confined behind a proscenium arch but extends well out into the pit, and this particular theater has neither curtain nor footlights. Back of it is a structure that looks like a three-story house; also the inner stage; the balcony which plays such an important part in productions that have no scenery; and the tiring, or dressing, rooms. The orchestra is already in place in the little gallery beside the stage.

We make our way through the jostling crowd of groundlings and take our places in a box. We are scarcely seated when a gatherer comes to collect the extra three shillings per person which we must pay for the privilege of occupying the best seats. This "gatherer" is also a stage hand, who snuffs the candles between the acts, hangs out the placards, and otherwise acts as a member of the crew.

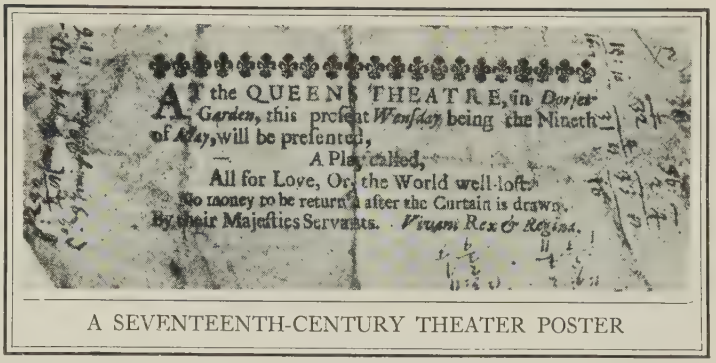
The stage is peopled even now, two hours before the play. No, not with actors, but with men of fashion, who have purchased seats upon the stage and have brought the ladies of their choice. The latter are seated upon three-legged stools. The gallants sit or lie in the rushes that cover the boards, sometimes with their heads in their ladies' laps. They fan themselves, accept pipes of perfumed tobacco from their pages, and lounge gracefully, hoping that the eyes of the audience are upon them, for they have bought these seats not so much to observe the players as to be the better observed themselves. The groundlings neither miss this by-play nor hesitate to express themselves frankly upon it. Some are playing cards; some eat nuts; some nibble at apples and throw the cores about. They romp, flirt, riot, ogle the ladies, and make a terrible din.

The ladies in the galleries and boxes are most elegantly clad. Their farthingales puff out like dainty balloons; their ruffs frame faces extravagantly painted; their hair is dyed, curled, and frizzed, and festooned with jewels and ribbons. Their stiffened doublets are so tight that they can scarcely breathe.

The orchestra begins to play. This is the "first music" and it will be followed by the second music and then the third music, or curtain tune, which ushers in the play. The musicians will also play between the acts and

for the "jig, "or rough farce, that follows the regular performance. We shall not stay for this jig, for, truth to tell, it would shock you, I am sure. The play itself is often so broad that the pretty ladies in the boxes hurriedly don their masks or retreat behind their gorgeous fans.

As the curtain music begins, several persons leave the theater. There are curious rules about admissions and refunds. If a spectator leaves before the play begins, his admission fee is refunded. If one enters during an act and leaves before it is over (even if it is one minute before) his admission is returned to him. Those who come in after the third act pay only half price. Ingenious and penniless young men often manage in this way to see an entire play for a few pennies.


AT the QUEEN'S THEATRE, in Dorset-Garden, this present Wensday being the Nineth of May, will be presented,
A Play called,
All for Love, Or, the World well lost.
No money to be return'd after the Curtain is drawn.
By their Majesties Servants. Virum Rex & Regina.

A SEVENTEENTH-CENTURY THEATER POSTER

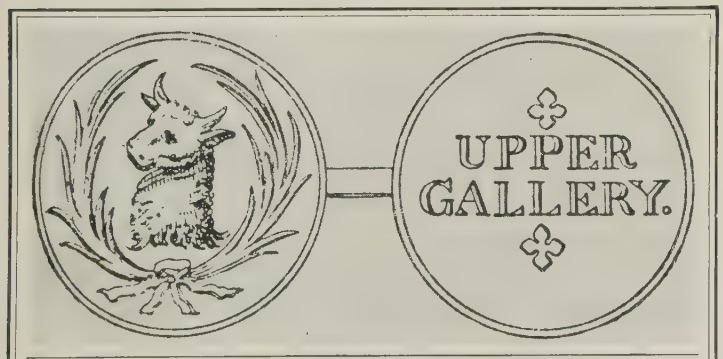
The triple flourish of trumpets announces the entrance of the actors. Their costumes are the ordinary ones of the day. Portia will probably wear the cast-off garments of some fine lady; and Shylock may appear in the old coronation robes of the king: for kings, queens, and noble folk give their discarded finery to their favorite players. Women who play queens and Roman matrons always wear black velvet. Maidens wear white. In tragedies the stage is hung in black; the hero wears fur and the heroine diamonds and gloves. Murderers have whitened faces and black periwigs. These are not so much matters of costume as of tradition, and to assist the audience in identifying the characters. Before a character is to be slain a tireman rushes out and spreads a cloth to save the costume from soiling. As the play progresses, others appear with placards announcing: "This is a courtroom," or "A street in Venice." These are the only clues to the changes of scene. A few properties are used in some plays—an altar to represent a church; benches, tables, and flagons to suggest an alehouse; and an arbor to indicate that the scene passes in a garden.

In the middle of the last act there is a great noise in the pit, and amid cries of "Pickpocket! Pickpocket!" a man is hustled upon the stage and tied to a post. Then from all parts of the pit a rain of nutshells, half-eaten apples, and empty ale bottles falls upon him. The actors stop in their lines and join the crowds about the wretch, and are very merry at his expense; for so long as the groundlings pelt *him* they are not so likely to hurl missiles at actors of whom they disapprove.

At the end of each act a tireman snuffs the candles in chandeliers which hang from the ceiling.

If a play runs for nine performances it is a success and goes into repertory. Will Shakespeare's "Merchant of Venice" has played many times and always draws a crowd.

At last this rendition of the "excellent historie" is over. You were shocked, you say, at the way the gallants on the stage moved about during the performance, even walking in front of the actors? I'll tell you a story. Once when this occurred the manager (was it Shakespeare himself?) remonstrated with an offender, begging him not to cross in front of an actor. Promptly the gallant knocked the manager down. In the fight that followed, the players overcame the gallant and his friends; but the latter returned with a horde of companions and almost wrecked the theater. So you can understand why managers no longer interfere with the gallants in the year 1623.



ADMISSION TICKET TO THE BULL THEATER

HOW SHAKESPEARE'S THEATER LOOKED

BY M. B. LEVICK

The year 1923 is the tercentenary of the publication of the most famous playbook ever issued—the First Folio Shakespeare, containing all the plays of the poet-dramatist.

When the youth from Stratford first reached London and became a member of the company at the Globe Theater, the drama had just blazed into popularity in England. Noblemen favored by Queen Elizabeth had their own companies of boy actors or men who performed in the courtyards of inns before an audience standing in the balconies about the court. In 1576 James Burbage, reputed fellow townsman of Shakespeare, built the first London theater. Circular, open to the sky save for the gallery roofs, it was an inn courtyard without the inn, and for years it stood as a model. In 1577 the Curtain was erected near by. Other theaters followed: the Rose, the Swan, the Red Bull, the Cockpit, and the Belle Sauvage—all patterned and named after inns. They stood in the fields outside the city proper, for the most part: the lord mayor might have a Puritan bias, or within the city walls an epidemic might close showhouses for a season. At Shakespeare's death in 1616, five or six theaters were in constant use, public and private.

From a model in the Columbia University Dramatic Museum

THE GLOBE THEATER

Famous for its association with Shakespeare. Built of wood, with lath and plaster between the main framework. After the first theater of this name burned, a second was erected with the same general architectural lines

Private theaters were smaller, more comfortable, had a roof, and seats for all; their prices were higher, but whoever had the price and the wish might enter. They drew a different public; noblemen held keys to their boxes and sat upon the stage. The big houses, like the Globe, with open tops, were used in summer; the private theaters in winter. The public theaters usually gave performances by daylight. The Globe was built in 1597. Wood was the material then, with brick foundations. Shakespeare was manager there, as well as actor and playwright. The sign of the Globe was an Atlas; its motto, "All the world's a stage." In 1613, during a performance of a play based on Henry VIII (perhaps Shakespeare's), the building burned down, but it was rebuilt at once at a cost of £1,400. No interest in this second house, however, is mentioned in Shakespeare's will. The theater was finally torn down in 1644, when the Puritans suppressed amusements.

Incidentally, it is conjectured that in the Globe fire some of Shakespeare's manuscripts were lost. Perhaps but for them the First Folio would have been even a thicker volume than it is.

The period of Shakespeare's life saw the establishment of the theater building as we know it to-day. When he was born the drama had scarcely emerged completely from the period of miracle plays and mysteries and moralities, which players presented in churches or on wooden platforms at market places. Shakespeare's father, as bailiff of Stratford, in 1569 allowed players to perform in that town for the first time. Before Shakespeare's retirement the English world had the intimate theater, the auditorium entirely enclosed, the performances given by artificial light. Since that day gas has supplanted the candle and given way to electricity; we have seen mechanical elaboration and then a reversion to simplicity, but in its essence the playhouse is to-day what it was when Shakespeare made his last exit.

THE "NEW PRISONS," ROME—A Grim Reminder of "The Ring and the Book"

IN AN obscure street of old Rome there stands a reminder of an episode which forms the basis of one of Robert Browning's masterpieces, "The Ring and the Book." The tragedy enacted two hundred and twenty-five years ago involved Count Guido Franceschini, a penniless nobleman; his child wife, Pompilia, her sufferings, her flight, her arrest, and brave death.

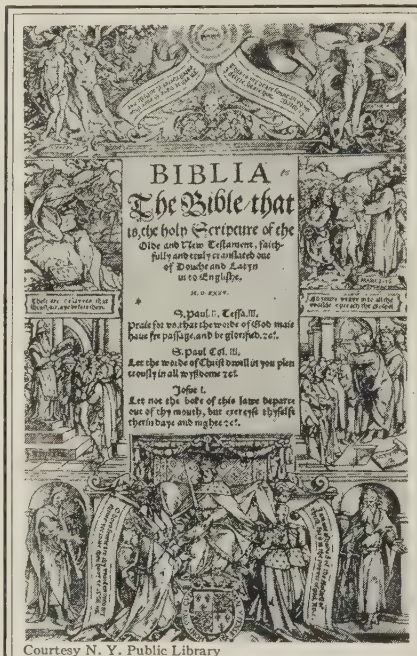
Franceschini determined to be revenged upon his wife and her parents because of her escape from his house. With four hired bandits he stole into the city, assassinated the two old people, and fatally wounded Pompilia. The street was in an uproar; under cover of the confusion the five assassins gained the gate and set off toward the Tuscan frontier. Guido's plans went awry, however, and he was arrested with his companions at daylight, fourteen miles from Rome. The photograph shows the great prison where they were taken January 3, 1698. Their cells were in the addition at the top of the building. They were executed on a public square a mile or so away. The prison, built in 1655, now houses a school for prison wardens.

THE WORLD'S BEST SELLER

By DR. WILLIAM NEELY ROSS

What is the world's "best seller" to-day? It is not the latest novel. It is a volume that has had a total sale, up to date, not measured in millions but in *billions*. Booksellers are well aware that when a publisher begins to *give away* copies of a book, its publication ceases to be commercially profitable. Yet here is a volume, given away every year to the extent of hundreds of thousands, and yet *salable by the million*. In 1921 twenty-five million copies were issued. Forty-seven copies were distributed every minute of every hour, day, and night throughout the year!

The Bible has always been a "best seller." The first complete book to be printed after the invention of movable types was the Latin Bible—the "Vulgate"—issued in two volumes by Gutenberg and Fust at Mainz in 1454. It is commonly known as the "Mazarin Bible," for a copy was discovered in the library of Cardinal Mazarin of France. This edition is one of the most precious possessions of book collectors. After 1454 Latin Bibles poured forth profusely from the press. During the first half century of printing, 124 editions were published.



Courtesy N. Y. Public Library

TITLE PAGE COVERDALE BIBLE

The first of all printed English Bibles, prepared by Miles Coverdale, afterward Bishop of Exeter. Printed in Zurich in 1535

The story of the transmission of the Bible from early ages reads like a romance. The manuscript versions were doubtless multiplied by copies made privately by slaves, professional scribes, and monks. During the Dark and Middle Ages, the task was confined almost exclusively to the monasteries.

A manuscript in book form is called a "Codex." The oldest Bible manuscript known is the *Codex Sinaiticus*. The German scholar Tischendorf visited the monastery at the base of Mount Sinai in 1844. In the ancient library he noticed in a waste basket a sheaf of leaves covered with ancient Greek characters, which were being used to light the fire. What was his surprise to find that they were a portion of the Greek Old Testament, the most ancient manuscript he had ever seen. After many efforts he finally secured possession of the manuscript and placed it in the Imperial Library at St. Petersburg.

Codex Sinaiticus consists of 346½ leaves of vellum, made of the finest antelope skins. The leaves are 13½ inches wide by 15 inches long and have four columns of 48 lines. The Codex is assigned to the middle of the fourth century and contains the whole New Testament, most of the Old Testament, and some of the Apocryphal books.

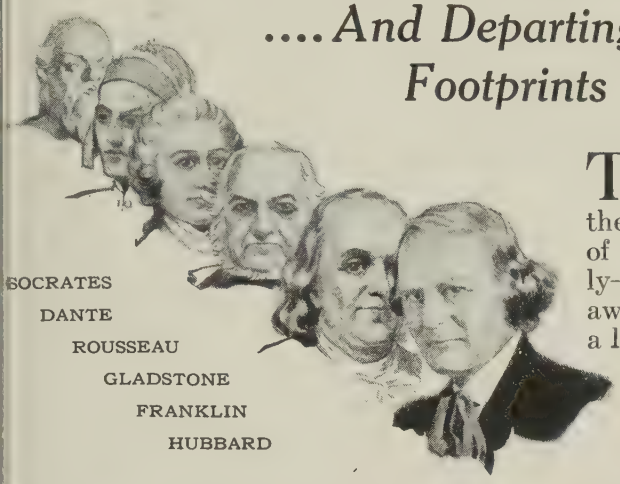
Codex Vaticanus, the next oldest, preserved in the Vatican Library, was brought to Rome by Pope Nicholas V in 1448. It was probably written in the latter half of the fourth century. The codex consists of about 700 leaves, 10 inches by 10½ inches, of fine vellum. The codex is nearly complete, lacking only the first 46 chapters of Genesis, Psalms 106-138, and that part of the New Testament which follows Hebrews 9.

Codex Alexandrinus was presented in 1627 to King Charles I of England, and is now in the British Museum. The style of writing causes it to be dated in the fifth century. This codex consists of 776 leaves, approximately 10 inches by 13 inches, carrying two columns to the page. It lacks only a few passages of the complete text of the Bible.

The modern text of the Bible is obtained by a collation of all manuscripts and is corrected by comparison with various versions of the Scriptures made before any of the existent codices, and with quotations in the writings of the early Christian fathers. The Latin Bible of the Roman Church is a revision made by Jerome and others of the Old Latin version, and is known as the Vulgate.

The first attempt to translate the Bible into English was made by John Wyclif. This version, a translation of the Vulgate, appeared in the year 1382, and was widely used

....And Departing Leave Behind Them Footprints on the Sands of Time



TO understand the great minds of earth: to catch and perpetuate their message—so that the footprints of those who have lived nobly—wisely—gloriously—shall not be washed away by the tides of the ages—that is a life work itself for a master.

Elbert Hubbard has done it. The Great inspired him to happiness and success. He shares with you this inspiration in his

Little Journeys to the Homes of the Great

TO read them is to understand where Hubbard found the inspiration for starting the Roycroft Shops. He lived on intimate terms with the Great of all nations and all times. And in the same intimate terms he tells about them; their hopes and fears—delightful details of their private life—the motives that prompted their actions—the stumbling blocks they tripped over or avoided. In a delightful manner he brings the most ancient of great men to our modern world—to our every-day human level. We smile to find the same human weaknesses in these great men and are inspired and encouraged by them.

ELBERT HUBBARD'S ROYCROFTERS
And How They Came To Be—

THEY are a joyous group of men and women who were taught by their founder that "art is merely the expression of a man's joy in his work." And they express their joy by the beautiful objects of art which come from their hands.

Sanely and happily they live on the identical spot where once a tiny building sheltered only their teacher—Elbert Hubbard.

Drawn to Hubbard's shop from the neighboring farms they stayed because he offered them creative work—work they loved to do.

Defiance Rears Its Head

And all this came about because Elbert Hubbard had certain things to say—things that no publisher would print. But nothing could stop him and he determined to become his own publisher.

A love of truth and beauty opened a wide avenue to Elbert Hubbard. It led him first to print his own thoughts; then to print the thoughts of great men who had inspired him. It served to inspire his followers to see "not how cheaply but how well" their products could be made.

Everything they used they made themselves. Boys and girls from the neighborhood who were considered "no account," under his tutelage in The Roycroft Shops became worthy citizens. What was his secret? He believed that in all men's souls there is beauty eager to be released; that given half a chance it will blossom forth.

If one of the young people failed at one job, he was given another, and another, until he found the work for which he was best suited.

The Roycrofters' Memorial to Hubbard

They no longer need to be spurred on and encouraged as in the early days. But they still look for inspiration to the great life work of their master.

And to show their gratitude to him, they have outdone themselves in the splendid Memorial Edition which they themselves have made of these

LITTLE JOURNEYS TO THE HOMES OF THE GREAT

A Worthy Tribute

No stronger proof of devotion can be conceived than The Roycrofters' superb memorial edition of Elbert Hubbard's most widely known work—his "Little Journeys to the Homes of the Great."

Complete in fourteen volumes, printed on deckle-edge paper, semi-flexible artcraft binding, each cover handsomely embossed and modeled in colors, these books are truly the crowning example of "man's joy in his work"—books that mould the mind and grace the home.

Mail Coupon To-day for Journey Booklet

FREE! For a limited time we are distributing this beautiful edition at a special price, so low that it cannot be spread broadcast.

Mail the coupon to-day and we will send you FREE a Little Journey Booklet with Elbert Hubbard's world-famous "Message to Garcia," and full particulars of the Memorial Edition.

THE ROYCROFTERS

East Aurora **New York**

The Roycrofters, East Aurora, N. Y.

Please send me FREE the Little Journey Booklet containing Elbert Hubbard's "A Message to Garcia," also full particulars of the Memorial Edition, the very special price and your easy payment plan.

Name .....

Address .....

M-9-23

in England before the Reformation.

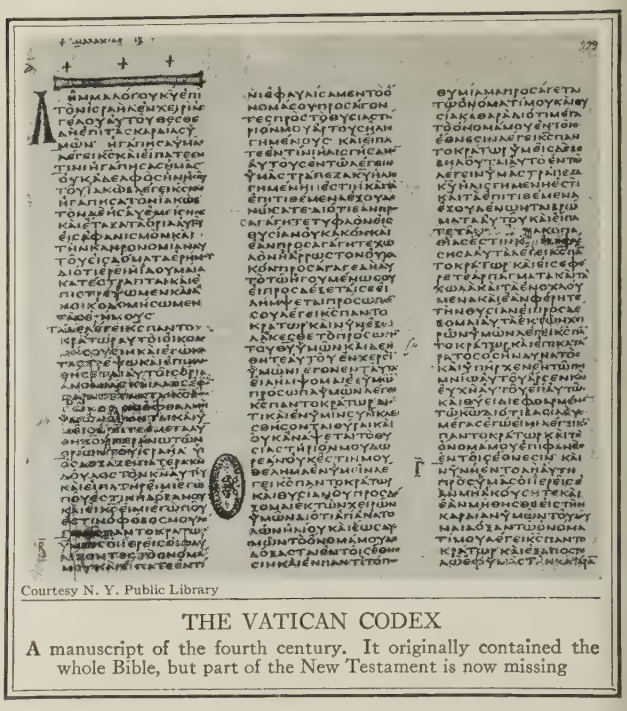
William Tyndale was the first to render the original Greek New Testament into English. His work was done in the troublous times of the early Reformation. After his book had been suppressed several times by the authorities, it finally was issued from the press at Worms and forwarded to England in bales of cloth and in sacks of flour (1525). Every effort was made to stop the circulation of Tyndale's New Testament, but in vain. He set to work at once on the Old Testament, translating from the Hebrew; but was not permitted to finish it, for he was captured and burned at the stake.

Miles Coverdale took up the unfinished task and in 1535 came the Coverdale Bible, the first complete English Bible.

The King James version was ordered by royal authority and produced by six companies of scholars assembled by the Church. The version is largely a revision of older translations. From its publication in 1611 until to-day it has been the generally accepted edition for the great public.

About the middle of the nineteenth century demand came for a new translation, thoroughly revised in the light of modern knowledge.

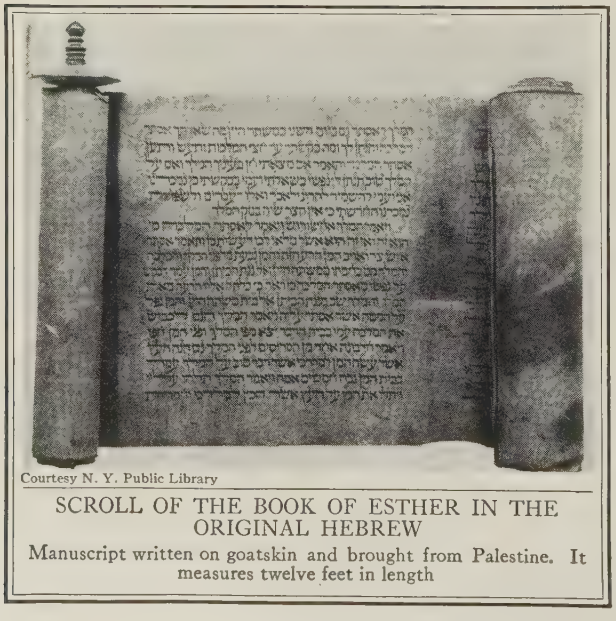
The Revised New Testament came from the press in May, 1881, and created a sensation. One million copies were ordered in advance from the Oxford University Press and nearly as many from that of Cambridge. In four days two million copies sold in London alone. The *Chicago Tribune* and the *Chicago Times* published the entire text in their issues of May 22d. The Gospels, Acts, and Romans (118,000 words) were telegraphed from New York and the remainder set from copies received in Chicago on the evening of May 21st. The Old Testament was not concluded until 1884, and the work was issued in complete form in 1885.



Courtesy N. Y. Public Library

THE VATICAN CODEX

A manuscript of the fourth century. It originally contained the whole Bible, but part of the New Testament is now missing



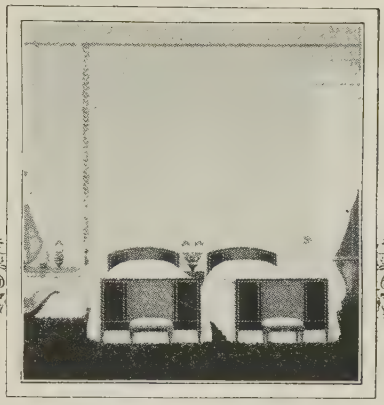
Courtesy N. Y. Public Library

SCROLL OF THE BOOK OF ESTHER IN THE ORIGINAL HEBREW

Manuscript written on goatskin and brought from Palestine. It measures twelve feet in length

American scholars who participated in the revision were not satisfied with it, but agreed not to issue a separate version for fourteen years. They continued their studies and in 1901 the American Standard Version was published—the best English Bible thus far in existence, universally endorsed by Bible students.

The story of the English Bible might be duplicated many times if one were to tell the history of its translation into any of the greater languages. The Bible is far in advance of any other book in the number of its translations, for it has actually been rendered in whole or in part into 770 languages and dialects, and the end is not yet!



Simmons "Riviere" beds Shown here in ebony and gold with panels in natural tan Simmons cane.

Finished also in brown mahogany, walnut, jade green, old blue or ivory. Prices are very moderate.

The Rockefeller fortune owes much of its growth to sleep

The most urgent demands of his fortune-building years were not allowed to deprive John D. Rockefeller of his regular mid-day rest.

He knew that an alert mind and body are essential to the clear thinking and calm judgment on which success is built —and that *enough sleep* is life's most profitable investment.

You may be unable to plan such a rest period. But every night you can make up for the wear and tear of the day's work on your brain and body, if you will provide yourself with the proper sleep equipment.

Spare a few minutes today to go to your furniture dealer's and compare what you sleep on with the Simmons springs, mattresses and beds he offers in many types at moderate prices.

Don't wait. The longer you postpone such a comparison, the longer you cheat yourself of the deep, restful sleep you need to keep your health, judgment and energy above par.

Write for your copy of "Restful Bedrooms" to The Simmons Co., 1347 S. Michigan Ave., Chicago In Canada, please address Simmons Limited, 400 St. Ambroise Street, Montreal, Quebec

SIMMONS

Beds · Mattresses · Springs

BUILT FOR SLEEP

Little Mistakes in English Make Others Judge You Unfairly

Does your English reveal your lack of education or does it prove that you are a person of culture and refinement? Are you handicapped in your speech and writing or does your command of English rise to meet every occasion and every situation? English is the one weapon you must use every day. Here is how you can improve it almost at once.

AS a result of thousands of tests, Sherwin Cody found that the average person is only 61% efficient in the vital points of English. In a five-minute conversation, or in an average one-page letter, from five to fifty errors will appear. It is surprising how many experienced stenographers fail in spelling such common words as "business," "abbreviate," etc. It is astonishing how many business men say "between you and I" instead of "between you and me," and use "who" for "whom" and mispronounce the simplest words. Few people know whether to use one or two "c's" or "m's" or "r's," whether to spell words with "ie" or "ei," and when to use commas in order to make their meaning absolutely clear.

A Remarkable Discovery

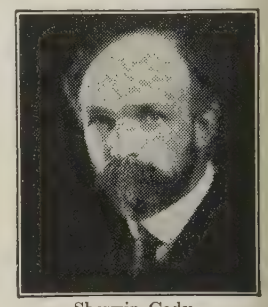
Mr. Cody has specialized in English for the **past** twenty years. But instead of going along in the old way he has applied scientific principles to teaching the correct use of our language. He made tens of thousands of tests of his various devices before inventing his present method. In all his tests he found that the trouble with old methods is that points learned do not stick in the mind. In school you were asked to remember rules, and if you forgot the rules you never could tell what was right and what was wrong. For many years Mr. Cody worked almost day and night to find a way to replace bad habits in writing and speech with good ones. And as a result of his experience he evolved his wonderful new

Self-Correcting Method

Mr. Cody was granted a patent on his unique device, and now he places it at your disposal. This invention is simple, fascinating, time-saving, and incomparably efficient. You do the lesson given on any page, then you see exactly how Mr. Cody himself would correct it. You mark your errors and check them in the first blank column. Next week you try that page again, on the second unmarked sheet, correct your errors, and check them in the second column. You see at a glance what you have learned and what you have failed to remember, until you have reached the 100% point in spelling, punctuation, grammar, and expression.

Only 15 Minutes a Day

A remarkable advantage of Mr. Cody's course is the speed with which these habit-forming practice drills can be carried out. You can write the answers to fifty questions in 15 minutes, and correct your work in five minutes more. You waste no time in going over the things you already know. Your efforts are automatically concentrated on the *mistakes* you are in the habit of making, and through constantly being shown the *right* way, you soon acquire the *correct* habit in place of the *incorrect* habit. There are no rules to remember. There is no tedious copying. There is no heart-breaking drudgery.



Sherwin Cody

Free—Book on English and 15-Minute Test

A polished and effective command of English denotes education and culture. It wins friends and makes a favorable impression upon those with whom you come in contact. In business, as well as in social life, correct English gives you added advantages and better opportunities while poor English handicaps you more than you will ever realize. And now, in only 15 minutes a day—in your own home—you can actually check up and see yourself improve by using the 100% self-correcting method.

If you are efficient in English it will give you greater confidence; if you are deficient you surely want to know it. For this reason Mr. Cody has prepared a simple 15-minute test which you can take in your own home. The correct answers are given so you can tell at once just where you stand. Write today for this test—it is free. We will also gladly mail you our new free book, "How to Speak and Write Masterly English." Merely mail the coupon or a postal card. Free yourself of the embarrassing errors in English that make you feel ill at ease. You can never achieve your greatest possibilities until you master English. Write today.

Sherwin Cody School of English
799 Searle Building Rochester, N. Y.

SHERWIN CODY SCHOOL OF ENGLISH
799 Searle Building, Rochester, New York

Please send me your new Free Book, "How to Speak and Write Masterly English," and also the 15-minute Test.

Name .....

Address .....

City.....State.....

This year to JAPAN from Seattle

WHY not Japan this year? If you are planning to travel, let the Admiral Oriental Line help you arrange a trip to Japan. The cost is surprisingly low!—and it need take you only *a few weeks*. You need never be out of reach of all modern conveniences, a hot bath, an English speaking guide, the best of food and accommodations!

There are no finer ships across the Pacific than the American flag ships of the Admiral Oriental Line over the Short Route from Seattle! They call at Yokohama, Kobe, Shanghai, Hong Kong and Manila. Send the information blank for full details.

Next Sailings Are:

Pres. Jefferson	Sept. 23	Nov. 22
Pres. Grant . .	Oct. 5	Dec. 4
Pres. Madison	Oct. 17	Dec. 16
Pres. McKinley	Oct. 29	Dec. 28
Pres. Jackson .	Nov. 10	Jan. 9

INFORMATION BLANK
To U. S. Shipping Board
Inform. Office 3366 A. Washington, D. C.

Please send without obligation the U. S. Government Booklet giving travel facts. I am considering a trip to the Orient ☐, to Europe ☐, to South America ☐. I would travel 1st class ☐, 2d ☐, 3d ☐.

My Name _____

My Street No. or R. F. D. _____

Town _____ *State* _____

Admiral Oriental Line

17 State St., New York City
112 West Adams St., Chicago, Ill.
L. C. Smith Bldg., Seattle, Wash.
653 Market St., San Francisco, Cal.

Managing Operators for

UNITED STATES SHIPPING BOARD

Will Mentor Readers Please Vote "Yes" or "No"?

Last month announcement was made in this magazine of the astonishing plan to give away, entirely free, 50,000 Lincoln Book-Ends. Now you are asked to state, before all the book-ends are gone, whether or not you want a pair free. Read below why this remarkable offer is made and why you are asked to vote "Yes" or "No."

"FIFTY thousand Lincoln Book-Ends to be given away." That was the announcement made in last month's Mentor. It explained that these book-ends, which are made of a beautiful, heavy bronzed metal, with the Lincoln bust in bas-relief, were to be given absolutely without cost in order to introduce the new set of thirty world's masterpieces of literature just published as an addition to the famous Little Leather Library.

The interesting story was told of how the unique idea of publishing great literature in convenient-sized volumes at a price that made it possible to purchase THIRTY complete books at the price of ONE ordinary book had its start, how it grew in public recognition, gradually at first, then gaining such impetus that over 20,000,000 Little Leather Library volumes were sold prior to 1923.

This significant fact was pointed out: that the hardest part in carrying out the idea was to distribute the first 50,000 sets. After that, "word-of-mouth advertising," the enthusiastic comments of purchasers to their friends, brought a tremendous demand from all over the world.

Now—a NEW set of 30 volumes

In the light of this experience, the publishers of the Little Leather Library realize that in placing the NEW set of thirty volumes before the public, the hardest part is going to be to secure distribution for the first 50,000 sets. After that the demand will grow naturally.

It was therefore decided to give away, with the first 50,000 sets, something so valuable—in addition to the extraordinary value inherent in the set itself—that immediate attention would be attracted to the unusual offer.

The Lincoln Book-Ends were selected as the valuable inducement to be offered. And the Mentor magazine was chosen as the means of bringing this offer before book-lovers.

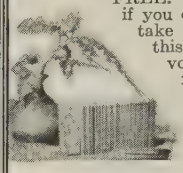
The response was tremendous. From the very first day the magazine was in the hands of its readers, requests began to pour in. And it is evident that they will continue to do so for perhaps months to come. But as the main object was to secure *quick* distribution for the first 50,000 new Little Leather Library sets, it is desirable that the publishers know, just as soon as possible, exactly how many Mentor readers wish to take advantage of this free book-end offer.

The 30 NEW Titles:

A Tillyloss Scandal, Barrie; *Finest Story in the World, etc.*, Kipling; *Socialism for Millionaires*, Shaw; *On Going to Church*, Shaw; *The Land of Heart's Desire*, Yeats; *As a Man Thinketh*, Allen; *Christ in Flanders, etc.*, Balzac; *The Bear Hunt, etc.*, Tolstoy; *Pippa Passes*, Robert Browning; *Sonnets from the Portuguese*, Elizabeth Browning; *Comtesse de St. Geran*, Dumas; *Uses of Great Men*, Emerson; *Memories of President Lincoln*, Whitman; *Snowbound and Other Poems*, Whittier; *The Raven and Other Poems*, Poe; *The Murders in the Rue Morgue, etc.*, Poe; *Old Christmas*, Irving; *Ghosts*, Ibsen; *The Comedy of Errors*, Shakespeare; *Dream Children, etc.*, Lamb; *Irish Melodies*, Moore; *Lancelot and Elaine*, Tennyson; *The Holy Grail*, Tennyson; *The Trial of Socrates*, Plato; *The Importance of Being Earnest*, Wilde; *Pelleas and Melisande*, Maeterlinck; *Mumu*, Turgenev; *The Inferno*, Dante; *A Message to Garcia, etc.*, Elbert Hubbard.

Why we ask your co-operation

So we are going to ask *all* Mentor readers if they will not co-operate to the extent of voting "Yes" or "No."



Will you, therefore, indicate your vote on the coupon below? Vote "Yes" if you want us to send you the thirty new volumes, whose titles are shown in the panel, together with a pair of the Lincoln Book-Ends FREE. Or vote "No" if you do not care to take advantage of this offer. If you vote "Yes," do not send any money; we will send you the thirty volumes and the book-ends with the understanding that you pay only the amazingly low price of the books, $2.98 for ALL THIRTY, upon arrival, plus the small delivery charge.

Then take thirty days for examination. Note the beauty of both book-ends and books. Note that the paper used in the books is a high quality white wove antique, equal to that used in $1.50 to $2.00 volumes; that the type is clear and easily read; that the binding, while NOT leather, is a beautiful limp material, tinted an antique copper and green and handsomely embossed—a replica of hand-tooled leather.

Then, if you do not feel that you have received many times the value of the small price paid, return the set and the book-ends within thirty days and your money, with postage both ways, will immediately be refunded. You take absolutely no risk. To vote "yes" simply means that you are willing to judge for yourself of the rare bargain now offered. But whether your vote is "yes" or "no," your prompt action in sending the coupon will be appreciated. Will you not mail it today?

Little Leather Library Corporation
Dept. 249
354 Fourth Avenue
New York City

Little Leather Library Corp., Dept. 249, 354 Fourth Avenue, New York City.

My vote is ☐ Yes ☐ No

If I vote "Yes," you may ship me the new set of 30 volumes of the Little Leather Library (and a pair of the Lincoln Bas-Relief Book-Ends FREE), I will pay the postman $2.98 plus the few cents delivery charge when the package arrives. It is understood, however, that this is not to be considered as a purchase. If the books do not in every way come up to my expectations, I reserve the right to return them any time within thirty days and you agree to return my money.

Name.....

Address.....

City..... State.....

Akhn-Aton was human

HE was sovereign lord of a mighty realm. From Ethiopia to the Mediterranean, from the Nile to the Euphrates, he was worshipped as a god. And yet—

He was just a man—young, eager for happiness. He loved his beautiful wife passionately. He had himself sculptured with her seated upon his knee—kissing her in his chariot. He tried to turn Egypt from the service of many gods to the worship of One. For eighteen years he made headway against all the priesthood of his empire.

But the hold of the old religions was too strong for him, and at his death his son-in-law, Tut-ankh-Amen, fell again beneath their sway.

It is a wonderful story—the intriguing, fascinating, always mysterious tale of old Egypt—yet it is only one of thousands of such stories to be found in—

H. G. WELLS' "Outline of History"

The New Illustrated Edition—4 Volumes

He tells you about the famous Queen who donned masculine attire and grew a great beard, because that was then the accepted sign of wisdom; of the conquering King who went mad in Egypt and spent years opening and examining ancient tombs; of a Pharaoh who reigned longer than any King before or since; of Cleopatra the Beautiful, who bewitched in turn Julius Cæsar and Mark Antony and through her seductive charms held the throne of the Pharaohs for twelve years; of how "foreign entanglements" caused the final downfall of the great Egyptian Empire.

The interesting thing about Wells' "Outline of History" is that it gives you such a wonderful background for your daily news. It is one continuous story with the men of the Stone Age, the Egypt of the Pharaohs, the Legions of Cæsar and Napoleon's Grenadiers.

Wells unifies the past. More—he reveals that thread of human progress which has forever bound man to man the world over and from one age to another.

President Hopkins of Dartmouth voiced the common opinion among educators when he said—"If you can read but one book during the year, that book should be Wells' 'Outline of History.'"

And the Review of Reviews

What the Outline is to past history, the Review of Reviews is to current events. It interprets men and movements in terms that every alert American can understand and profit by. It gives you the boiled-down sap of world events, equips you with a background of facts against which to read your daily news.

WHILE THIS ONE EDITION LASTS

The low price we are offering on this great History is possible only because we contracted for 100,000 sets at once. Perhaps you think that leaves plenty of time for you to get your copy?

With any ordinary book that would be so, but not with Wells. We sold 90,000 copies of his one-volume edition in little over three months, and already more than half our 100,000 are gone. The remainder won't last long.

Will you look over this set now—while you can get the four volumes, revised and beautifully illustrated, at a fourth less than the original two-volume set would cost you even now in the bookstores—while you can have them sent to you postpaid, without expense, for a week's FREE examination, to be returned "collect" if you so decide, to be paid for only 25c a week if you wish to keep them?

The coupon below is your answer. Use it!

Clip Coupon Here and Mail—NOW!

Mentor 9-23

REVIEW OF REVIEWS CORP.
30 Irving Place
New York

You may send me *on approval*, charges paid by you, Wells' Outline of History, in the convenient 4-volume illustrated, library-size edition *at the special reduced price*. Also enter my subscription to the Review of Reviews for one full year at its regular price.

I will either send you $1 in 5 days and $1 a month for 11 months, or I will return the Wells' history within a week, send you 25c for the first copy of the magazine delivered, and cancel this order.

Name.....

Address.....

Occupation.....

For full cash with order, send only $10.50

Review of Reviews Corp., 30 Irving Place, New York

The Fate of the Pharaohs

Powdered Pharaoh was one of the sovereign remedies of medieval times. It cured wounds. It was made into salves and balsams. It was swallowed as a physic. It formed the basis of all the Black Arts.

Othello's handkerchief owed its magic power to dyes made from mummified maiden's hearts. The witches in "Macbeth" gave potency to their charmed brew by adding powdered mummy.

To such an extent was tomb-robbing carried on even in ancient times that mummies of the great kings were taken from their own tombs and hidden away in secret places while proxies were left in their stead.

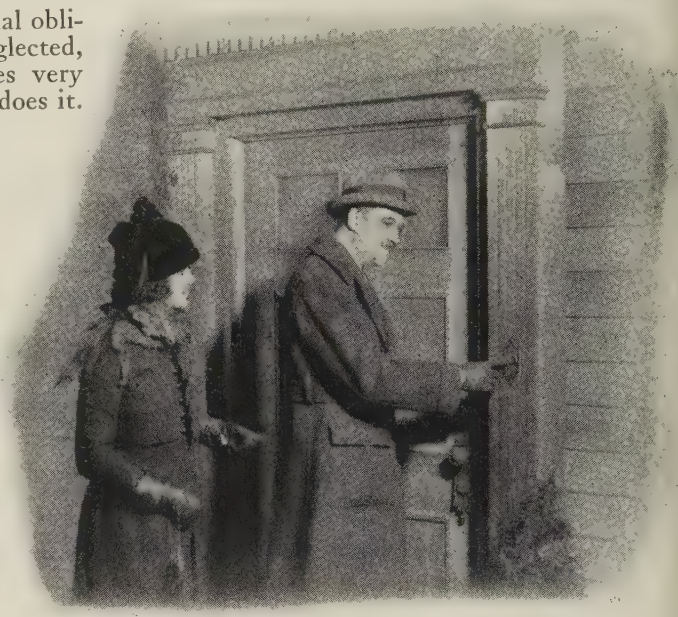
What Are Your Social Debts?

The man who is a "good mixer," who is popular and well-liked, who is invited everywhere—is the man who has paid his social debts. The woman everyone admires, the woman who makes an ideal hostess or guest, who is calm and at ease wherever she goes—is the woman who has paid her social debts. What about *you*?

ONLY a hermit has no social obligations. He is alone, neglected, forgotten. No one cares very much what he does or why he does it. He is an outcast.

But in ordinary daily life, people *do* care very much what we do and why we do it! Wherever we go we are judged by what we do and say. We are either admired and respected as well-bred and cultivated—or we are condemned as ill-bred and unaccustomed to good society.

Many people make themselves social outcasts by neglecting the little debts they owe the people around them. There is the man who accepts a dinner invitation from a friend but fails to pay the usual "duty call." There is the guest who is entertained at a house party and neglects to write the so-called "bread and butter" letter. There is the bride who returns from her honeymoon and does not do the little things that her friends expect of her.



Have You Paid *Your* Social Debts

Have you been to any parties this season—any teas, dinners, dances or entertainments? Have you made any new friends, met any old acquaintances? Are any of your friends planning to be married? Are you planning an entertainment of any kind? If so, do you know what your social debts are?

That you have certain debts is positive. Whether you live in a small town or a large city, whether you are a man or a woman, there are certain little things that the people around you expect you to do. And unless you do these things you, like the hermit, will be unpopular, forgotten, neglected.

Do *you* know what is expected of you on all social occasions? Are you sure of yourself, confident that you cannot make blunders, positive that you will do and say what is right? Are you afraid to accept invitations, or are you calm and at ease wherever you go—never uncomfortable and embarrassed?

Would You Like to Know

how to make and acknowledge introductions?
how to arrange the table for a dinner or luncheon?
how to word invitations, letters, cards, etc.?
how to decorate the home for a wedding?
how to create conversation?
how to overcome timidity and self-consciousness?
how to dress for all social occasions?
how to order at a restaurant?
how to announce an engagement or wedding?
how to have perfect table manners?
how to avoid impulsive blunders at the dance?
how to tip and how much to tip?
how to conduct oneself on a train or ship?
how to register at a hotel?

These are just a few of the things the Book of Etiquette will tell you. It is one of the most complete and authoritative works of its kind available. It is written alike for men and women, for country people and city people. You will find it interesting and useful. Be sure to take advantage of the free examination offer.

Try This Two-Minute Test

If you know exactly what to do and say on occasions it should take you about two minutes to read and answer these questions. If you do not know exactly what is correct and what is incorrect, you will hesitate, wonder . . . and perhaps recall some very embarrassing situations.

Here are the questions. See how many you can answer:

If you received an invitation to a friend's wedding, how long after its receipt would you send a gift? Would you enclose a letter with the gift?

Assume that you have been entertained at dinner at the home of a friend. Upon leaving what are you expected to say to the hostess? And what social debt must you now pay?

You have heard that an old acquaintance has died. Would you write his parents a letter of condolence, or call upon them? If you call, what would you say? Now the parents have incurred a social debt and you may expect them to pay it to you. Do you know what it is?

While walking in the street you meet an acquaintance who is walking with two women. He presents you to them. What do you say? Do you extend your hand in greeting? When you leave do you say, "Goodbye, I am very glad to have met you"? If you meet one of the women alone the next day what do you do? What do you say?

The man who attends a dance, but does not know how to dance, owes a certain debt to his hostess. Do you know what it is?

You have been to the theatre with a young man. He escorts you home. Should you invite him into the house? Should you thank him? Or should he thank you?

Only six simple problems of the hundreds that arise every day. People who know exactly what to do and say on all occasions impress you with their calm dignity, their ease and poise of manner. But those who are always hesitant and in doubt, always self-conscious and embarrassed, betray at once their lack of good breeding.

Special Bargain!

The Famous Book of Etiquette

Nearly Half a Million Sold at $3.50

NOW ONLY $1.98 For a Very Limited Time

For a short time only, we are making this amazing offer to send you the complete authentic original BOOK OF ETIQUETTE at almost half the usual publisher's price! The offer is made solely for the purpose of clearing over-stocked shelves.

You have always wanted to own the two remarkable books that give poise, ease, dignity, self-confidence. Almost 500,000 people have purchased them at the regular price of $3.50. If you act NOW you can receive the same two authoritative and fascinating volumes for only $1.98.

Let the *Book of Etiquette* Be Your Social Secretary

Thousands of men and women, happy in their new knowledge and their new ease of manner, are today using the famous Book of Etiquette. When are *you* going to let this remarkable work be *your* guide, *your* protection against embarrassment?

The Book of Etiquette makes an ideal social secretary. It reminds you of your social debts, tells you what they are and how to pay them. It tells you everything you want to know—from the way to take olives to the proper amount to tip a porter. It keeps you from making embarrassing blunders, tells you exactly what to do, say, write and wear on all occasions, under all circumstances.

Send No Money

No money is necessary. Just clip and mail the coupon to us at once. We will send you the complete two-volume set and when it arrives you have the privilege of giving the postman only $1.98 (plus few cents postage) for the regular $3.50 set!

Surely you are not going to let this offer slip by. Clip and mail the coupon NOW while you are thinking about it.

Nelson Doubleday, Inc., Dept. 569, Garden City, N. Y.

Nelson Doubleday, Inc., Dept. 569, Garden City, New York.

I am glad to know of the special low-price edition of the Book of Etiquette. You may send me these two volumes without any money in advance. When they arrive I will give the postman only $1.98 (plus a few cents postage) in full payment—instead of the regular price of $3.50. I am to have the privilege of returning the Book of Etiquette any time within 5 days if I am not delighted with it.

Address.....

Name.....

☐ Check this square if you want these books with the **beautiful full-leather binding** at **$2.98** with same return privilege.

(Orders from outside the U. S. are payable $2.35 cash with order.)

National Music Lovers, Inc.

Sextette (*Lucia*)
Quartette (*Rigoletto*)
Celeste Aida (*Aida*)
Prologue (*Pagliacci*)
La Donna e Mobile (*Rigoletto*)
M'Appari (*Martha*)
Vesta la Giubba (*Pagliacci*)
Habanera (*Carmen*)
Barcarolle (*Tales of Hoffman*)
My Heart at Thy Sweet Voice (*Samson and Delilah*)
Anvil Chorus (*Il Trovatore*)
Medleys (*Pinafore*)
Medleys (*Mikado*)
I Dreamt I Dwelt in Marble Halls (*Bohemian Girl*)
Caro Nome (*Rigoletto*)
Soldiers' Chorus (*Faust*)

What would you consider a real bargain price for these sixteen wonderful Grand Opera selections?

—Each one beautifully sung by a great artist; eight full-size ten-inch records of highest quality. What would you consider a *real* bargain?

OUR price is so low that if we displayed it in large type you would suspect that something must be wrong. Already, however, tens of thousands of these records have been sent to music lovers ON TRIAL with the result that our mail is literally packed with letters praising the quality, tone, and low price, ordering additional sets, and enclosing the names of friends who want them!

Think of it! Only $2.98 plus few cents delivery charges, for these wonderful Grand Opera songs—16 of the world's greatest selections—music you love to hear—songs you never tire of! The most amazing record bargain ever offered! How can it be done? Simply by manufacturing only in SETS, selling DIRECT to CONSUMERS and being satisfied with an extremely LOW PROFIT per set. These same selections would cost you $12 or more in stores!

Send no money. Let us mail these records to you for 10 days' trial. Deposit $2.98 plus delivery charge with postman, when the insured package arrives, then play each record on YOUR machine in YOUR home. If not pleased with your bargain YOUR MONEY WILL BE REFUNDED at once. Reference, Mentor Magazine and Manufacturers Trust Company of New York. Mail the coupon NOW—before the present supply is exhausted.

NATIONAL MUSIC LOVERS, Inc.
Dept. 1809 **354 Fourth Ave., New York**

National Music Lovers, Inc.
Dept. 1809, 354 Fourth Ave., New York

Please send me for ten days' trial, your collection of 16 World Famous Operatic Songs on eight double-face ten-inch records, guaranteed equal to any records made. I will pay the postman only $2.98 plus postage on arrival. This is not to be considered a purchase, however. If the records do not come up to my expectations, I reserve the right to return them at any time within 10 days and you will refund my money.

Note: Mark X here if you also desire Patented Record Album at special price of only 69c (store price $1.00). Attractive and durable; holds eight records. [ ]

Name.....

Address.....

City..... State.....

"I Didn't Know You Could Get 7½%"

Here are some proven facts for open-minded investors

PEOPLE who own our First Mortgage Bonds, secured by property in Florida cities, sometimes say to us: "I didn't know you could get as much as 7½% with safety, until I learned that many people had been getting it, year after year, from your bonds. That, and my own investigations, convinced me."

The owners of Miller Bonds are cautious people, who insist on safety, but they are also open-minded people who form an opinion of an investment on its merits. They know that Florida is a great, thriving State which has experienced a truly remarkable development. They know that the population of Florida cities is rapidly increasing and that apartment houses and hotels such as we finance are in strong demand. They know that we are the oldest banking house in Florida specializing in first mortgage investments.

And finally, they know that Miller bonds are so carefully constructed, so rigidly safeguarded, that no investor in them has ever lost a dollar during the years of our history.

We invite your careful investigation before you buy your first Miller Bond. To aid you, we want to send a free copy of our booklet "Getting Acquainted with Your Investment Banker." It tells the story of our house since its organization, and contains a remarkable collection of letters from owners of Miller Bonds. Mail the coupon for a complimentary copy today.

G. L. Miller
BOND & MORTGAGE Company

Florida's Oldest
First Mortgage Bond House

509 Miller Building, Miami, Florida

G. L. Miller Bond & Mortgage Co.
509 Miller Building, Miami, Fla.

Please send me, without obligation, the booklet, "Getting Acquainted With Your Investment Banker," and circular describing a good first mortgage bond issue paying 7½%.

Name.....

Address.....

City and State.....

PUBLISHED MONTHLY BY THE CROWELL PUBLISHING COMPANY AT SPRINGFIELD, OHIO, U. S. A.

THE SUBSCRIPTION PRICE, $4.00 A YEAR

THE MENTOR

W. D. MOFFAT
EDITOR

RUTH WOOD THOMPSON, *Assistant Editor*

THE ADDRESS OF EXECUTIVE AND EDITORIAL OFFICES, 381 FOURTH AVENUE, NEW YORK CITY.

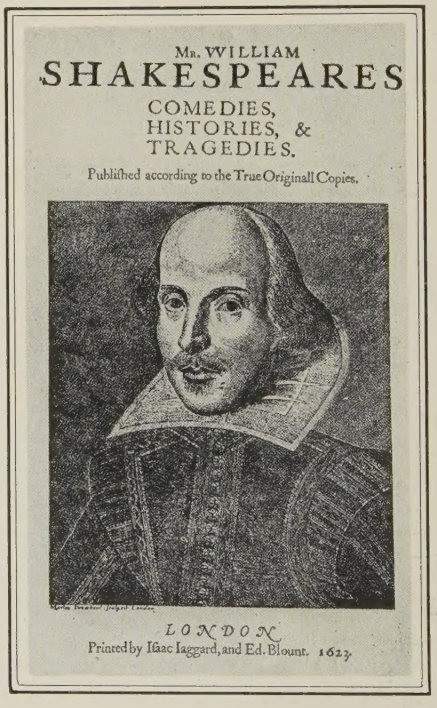
THE PRICE OF SINGLE COPIES, 35 CENTS

LEE W. MAXWELL, *President* · THOMAS H. BECK, *Vice President* · JOHN E. MILLER, *Vice President* · A. D. MAYO, *Secretary* · A. E. WINGER, *Treasurer*

COPYRIGHT 1923 BY THE CROWELL PUBLISHING COMPANY

THE OPEN LETTER

JUST three hundred years ago Shakespeare's plays were collected and published in one volume—and it is one of the most famous volumes in the world. Shakespeare's book has not gone musty on library shelves, but has continued to sell in increasing quantities throughout three hundred years. And yet Shakespeare never contemplated writing a "best seller." He confined himself chiefly to preparing, acting, and producing plays. His plays were printed and published first in stage editions known as "Quartos"—each play in a volume by itself. Some of these Quartos are still in existence, and they are very rare and valuable. In 1623, seven years after Shakespeare's death, friends gathered his plays together and issued them in a single volume, known as the famous "First Folio." The words "Folio" and "Quarto" are book manufacturers' terms; they indicate the size of a volume. The First Folio Shakespeare was 13 by 8½ inches in size. Three other Folio Editions were published: in 1632, 1664, and 1685; but the First Folio is the great bookseller's prize. Its value in the market has gone up in leaps and bounds. There is a copy in the Columbia University Library which was purchased about fifty years ago for $3,000. About twenty-five years ago, the copy in the possession of Baroness Burdett-Coutts was valued at $5,000. Later a Folio was worth $10,000 to $15,000. To-day, however, a copy in good condition is valued at more than $40,000. And the original price of the volume, in 1623, was only twenty shillings!


MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.
Published according to the True Originall Copies.

LONDON
Printed by Isaac Iaggard, and Ed. Blount. 1623.

The First Folio is a curious volume. In examining a copy, one notes misspelled words and various "breaks" in the numbering of the pages. The errors are such that you are likely to form one of two conclusions: either that the printers were in need of a good proof-reader, or else that these queer blunders were made by design. A few ingenious minds fixed upon the latter idea and developed out of it a wonderful theory: that the Shakespeare Folio contained a clever cipher. This theory was worked out in a huge volume by the late Ignatius Donnelly. By various devices which Mr. Donnelly called the "key," he assumed to unravel this cipher, and to prove that the plays were not written by Shakespeare, but by Francis Bacon!

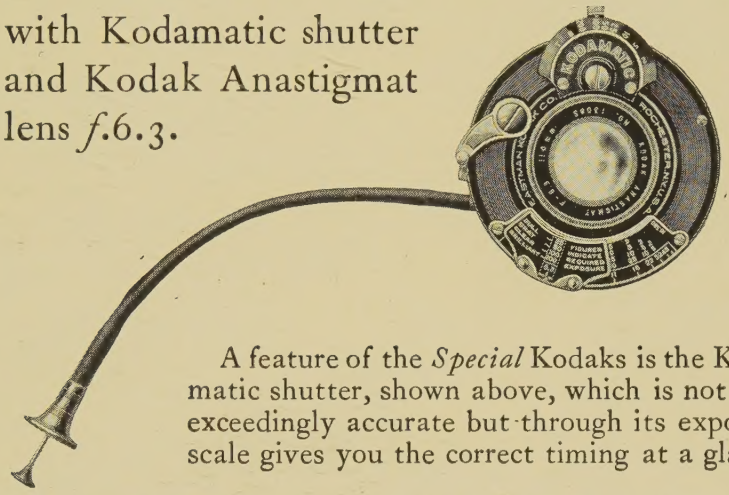
We really owe Ignatius Donnelly a debt of gratitude, for he carried the Bacon-Shakespeare controversy to the point of absurdity. People would not take his cipher seriously; so, instead of convincing anyone, he simply helped the "Back to Shakespeare" movement.

W. D. Moffat
Editor

If it isn't an Eastman, it isn't a Kodak

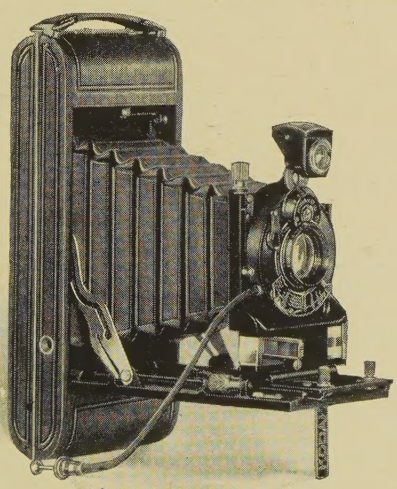
No. 1A Autographic Kodak *Special*

with Kodamatic shutter and Kodak Anastigmat lens *f*.6.3.



A feature of the *Special* Kodaks is the Kodamatic shutter, shown above, which is not only exceedingly accurate but through its exposure scale gives you the correct timing at a glance.

Into this latest product of the Kodak factories, the new 1A Special, making the popular sized picture, 2 1/2 x 4 1/4 inches, has gone all the skill, all the experience that the largest photographic organization in the world has at its command.



Kodamatic shutter, Eastman-made, has seven snap-shot speeds—1/200 to 1/2 second, an unusually wide range.

Kodak Anastigmat lens *f*.6.3, Eastman-made, is a fast lens and accordingly increases the number of picture opportunities with which this Special Kodak can successfully cope.

A still further aid to better pictures will be found in the presence of the Kodak Range Finder—the device that finds the focus.

Price $60 at your dealer's

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*

To the heart of the Orient in two weeks

LEAVE New York on an express de luxe liner—the *Paris, France* or *Lafayette*—Paris a week later. A delightful few days there—next historic Marseilles—Algiers the following day.

Then commence leisurely tours through lands of golden romance, strange peoples and traditions—that old pirate den Algiers—destroyed Carthage—ruinous Roman cities—colorful, oriental Tunis, Fez, Biskra, Marrakech—the heart of vibrant Islam.

Under Ideal Conditions

In luxurious automobiles, over smooth roads, with comfortable hotel accommodations. Through smiling lands of perpetual summer—orange and olive groves, date, palm and fig trees. Over cool, craggy heights of the Atlas Mountains. The Sahara's sun-lit sand-ocean. A Mohammedan paradise as accessible as Europe!

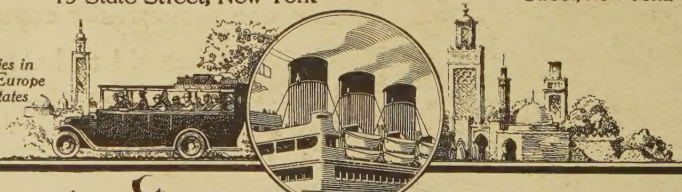
Rates include all land and sea transportation charges, all hotel expenses from the time you leave New York till you return. You can arrange the time table to suit your convenience.

Extremely interesting literature further detailing these tours may be had by writing to the nearest French Line office—or 19 State Street, New York.

French Line

Compagnie Générale Transatlantique
19 State Street, New York

Offices and Agencies in Principal Cities of Europe and the United States



North African Motor Tours

Morocco · Algeria · Tunisia